

MUSICAL AMERICA



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R V.63 Jan-June 1943 c.1

MUSICAL AMERICA

'BORIS GODUNOFF' IN VITAL REVIVAL AT METROPOLITAN

Ezio Pinza Sings Title Role in Mussorgsky Masterpiece with Szell Conducting Performance of Superior Ensemble Quality

Singers Take New Parts

Maison Sings The Pretender, Bacchioni, Varlaam for the First Time—Thorborg, Petina, Warren, and De Paolis Among Other Principals—Again Sung in Italian

By OSCAR THOMPSON

FOR the first time in many years, Mussorgsky's 'Boris Godunoff' asserted the power of a musical masterpiece rather than the dubious allure of a hit-and-miss medium for a miscellany of singers when it was revived at the Metropolitan on Dec. 30. There was no Chaliapin to vitalize one part beyond all semblance of parity with the others, but there was a competent cast which gained appreciably in the effectiveness of its individual portrayals by reason of a superior musical leadership. With George Szell as sovereign in the pit, this was another instance of conductor-opera. 'Boris Godunoff' entered the Metropolitan as such, for it was Arturo Toscanini who held its American destinies in his hands at the first performance at the house on March 19, 1913. Now after various misadventures, Mr. Szell has brought back to it the rule of the ensemble while restoring to it the splendor of the orchestra.

The titanic music drama returned at a matinee performance given as a benefit for the Near East College Association, and this was its first hearing at the Metropolitan since Jan. 10, 1940, when the last previous revival faded from the picture after two seasons of unsatisfactory representations. As at all past performances at the Metropolitan, the version used was that of Rimsky-Korsakoff and the language was Italian. (Chaliapin, of course, varied from his associates by singing his part in the original Russian).

The Rangoni or first Polish scene was included, as it was in the half dozen performances of 1939 and 1940. The chorus of Marina's maidens there was sung in its entirety. But to the regret of some who most admired his conducting, Mr. Szell saw fit to exclude the "Parrot" bit in the Kremlin apartment scene. It is important and should be restored. This, it will be remembered, was one of the eliminations that Rimsky made and then changed his mind about when he realized that he was weakening the score. Mr. Szell retained the usual order of the scenes, as the Rimsky version has been presented all over the world, and there was no fiddling about in an attempt to get closer to either of the pre-Rimsky "Originals."

Though Mr. Toscanini has been gone from the Metropolitan since 1915 and no one of the principals of the first 'Boris' there remains in the company, the settings used at this latest

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Geoffrey Landesman
DR. ARTUR RODZINSKI
Appointed Musical Director of the New York Philharmonic-Symphony

CLEVELAND PLAYERS OBSERVE 25th YEAR

Dr. Nikolai Sokoloff, Orchestra's First Conductor, Returns as Guest, Offering Music by Beethoven, Holst, Bloch and Strauss at Gala Concert—Plays 1918 Program at Twilight Event

By WILMA HUNING

CLEVELAND, O., Jan. 5.

THE Cleveland Orchestra celebrated its twenty-fifth anniversary by presenting its first conductor, Dr. Nikolai Sokoloff, as guest in Severance Hall on Dec. 10 and 11. Credit for the excellence of the present organization rests largely with Dr. Sokoloff, Artur Rodzinski and the Musical Arts Association. As conductor during the first fifteen years, Dr. Sokoloff built a firm foundation, not only through well chosen programs but by establishing a close bond between the orchestra and the public schools.

For this program, Dr. Sokoloff conducted Beethoven's Symphony No. 3, the 'Eroica'; two works new to Cleveland, Holst's 'St. Paul's Suite' for string orchestra, and two poems for orchestra by Ernest Bloch, 'Winter-Spring', and as a finale, a rousing performance of Strauss's 'Don Juan'.

Thirty of the present members played with the orchestra when Dr. Sokoloff was its regular conductor, and two have retained their positions from the first concert: Salvatore Fiore, violin, and Thomas Pivonka, double bass. George Higgins, baggage master, has the perfect record of never having missed a perform-

(Continued on page 19)

RODZINSKI NAMED MUSICAL DIRECTOR OF PHILHARMONIC

Cleveland Conductor to Assume Full Control of New York Orchestra for 1943-44 Season—'Carte Blanche' Authority Indicated

Walter, Barlow to Return

Directors See Better Co-ordinated and Balanced Musical Program as Result of Single Leadership with Assistance of Only Two Guests—Add Kurtz for This Season

THE appointment of Artur Rodzinski as musical director of the New York Philharmonic-Symphony for the 1943-44 season was announced by Marshall Field, president and chairman of the board of directors of the Philharmonic-Symphony Society, on Dec. 28. Mr. Rodzinski, conductor of the Cleveland Orchestra for the last ten years, recently completed a series of guest appearances with the Philharmonic-Symphony and has conducted the orchestra on numerous occasions since 1939.

Mr. Field also stated that Bruno Walter has consented to return as guest conductor for a period of not less than six weeks and that, in accordance with the policy established this year by the engagement of an American conductor, the Society also has re-engaged Howard Barlow for the coming season.

The appointment of a musical director represents a departure from the traditions of recent years whereby Philharmonic conductors have been responsible to the board of directors in matters of program and personnel. It is understood that Mr. Rodzinski specified that he should be given *carte blanche* in all such matters, although it is not expected that he will make far-reaching changes.

The Society believes that the selection of one person as musical director as well as conductor will make possible a planned and better balanced musical program, designed and supervised by a man in whom the New York public has shown consistent interest.

The new arrangement follows a two-year period in which the Philharmonic has celebrated its centennial in gala fashion by bringing to the podium twelve of America's most distinguished conductors, namely, Arturo Toscanini, Leopold Stokowski, Serge Koussevitzky, Mr. Walter, John Barbirolli, Mr. Barlow, Fritz Busch, Walter Damrosch, Eugene Goossens, Dimitri Mitropoulos, Fritz Reiner and Mr. Rodzinski.

On being informed of his appointment, Mr. Rodzinski stated that he was "deeply honored" and that, "in heading a musical organization with so distinguished a history" he hoped "to uphold its finest traditions" and "to help build a future as impressive as its past."

Mr. Rodzinski was born in 1892 in Dalmatia, near the coast of the Adriatic, where his Polish father had been sent on a military assignment. He was educated at the University

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Music Maintains Morale! Music Must Go On!

'Messiah' Performances in Many Centers

Chicago Hears Three Performances—Lutheran Oratorio Society, Swedish Choral and Apollo Musical Clubs Offer Annual Readings

THE Lutheran Oratorio Society gave the season's first "Messiah" on Dec. 1, in Kimball Hall, the soloists being Paula Zwane, soprano; Hazel Meisterling, contralto; Ralph Nylund, tenor, and Hermanus Baer, bass. Robert Reuter conducted, the accompaniment being supplied by Earl Mitchell, organist.

The Swedish Choral Club, Harry T. Carlson, director, gave the "Messiah" at Orchestra Hall on Dec. 20, with Katherine Witwer, soprano; Ruth Slater, contralto; William Miller, tenor, and Mark Love, bass. The Chicago Symphony played the instrumental portion of the score.

The Apollo Musical Club gave its annual "Messiah" performance in Orchestra Hall on Dec. 28, Edgar Nelson conducting. The soloists were Louisa Hoe Moller, soprano; Charles Sears, tenor, Mona Bradford, contralto, and John Macdonald, bass-baritone. The Chicago Symphony supplied the instrumental music with Robert Birch at the organ. C. Q.



Edgar Nelson

Dr. Henry Gordon Thunder

Philadelphia Society Gives Seasonal Work

The Choral Society of Philadelphia gave its forty-sixth annual Christmas performance of Handel's "Messiah" in the Academy of Music on Dec. 30, the performance, authoritatively conducted by the organization's veteran founder and leader, Dr. Henry Gordon Thunder, to be recorded as among the best in recent years. More than 300 singers participated, the society being augmented by the Philadelphia Bach Festival Chorus, the Fortnightly Club, and the Matinee Musical Club Chorus. Jean Prizer, soprano; Veronica Sweigart, contralto; James Tinsman, tenor, and Harry L. Martin, bass, were excellent soloists, and the accom-

paniments engaged the Philadelphia Opera Company Orchestra and Wallace D. Heaton, organist. W. E. S.

Hans Leschke Conducts San Francisco Choruses

San Francisco's Municipal Chorus was augmented by thirty-five singers from the Junior College Choir, Flossita Badger, director, for the annual "Messiah" performance which was the gift of the Art Commission to the citizens. Hans Leschke, conductor of the Municipal Chorus, led the singers and the San Francisco Symphony and again won praise for the choral work and the clarity of the English diction. Soloists, all local, were Romalda Stetsky, Reba Greenley, Carl Hague, a very promising young tenor, and Daniel J. O'Brien. M. M. F.

Cleveland Civic Group Gives 21st Performance

The Cleveland Messiah Civic Chorus conducted by William Albert Hughes gave its twenty-first consecutive annual performance of Handel's "Messiah" on Dec. 13 in Masonic Hall. The soloists were Marjorie Phelps, Jean Watson, Edouard Grobe and Mark Love. Ida M. Reeder was at the organ, Ann Griffiths, the piano, and Louis Rich conducted the orchestra. W. H.

New York Oratorio Society under Albert Stoessel in Handel Work — Fisher, Dame, Harshaw and Pease Appear as Soloists

IN America, as in England, Christmas is not Christmas without a performance of some sort of Handel's deathless "Messiah". New York is fortunate in being able to depend annually upon so exemplary a representation as the Oratorio Society of New York has been presenting to the metropolis for over half a century.

A well-routined chorus, capable direction, good soloists and a fully competent orchestra have been the rule, and no deviation from it can be reported of the performance under Albert Stoessel in Carnegie Hall on the evening of Dec. 19. The soloists were Suzanne Fisher, soprano; Margaret Harshaw, contralto; Donald Dame, tenor, and James Pease, baritone.



Albert Stoessel

In honor of the 200th anniversary of the first performance of the "Messiah", Mr. Stoessel saw fit to restore several sections which usually are omitted. This added considerably to the length of an already long score, but it was good to hear again some of the fine airs and chorals so long suppressed. There was little to choose between the work of the various participants. The soloists were uniformly superior, their voices ringing clear and with almost operatic robustness in the Handelian airs and vocalises. The choir, too, was skilled and sure, although it was too large to be supple in dynamic contrasts. Mr. Stoessel permitted no dragging and made everything concise and clear. There was prolonged applause at the interval from the capacity audience. E.

Seattle Church Choirs Combine for Oratorio

SEATTLE, Jan. 6.—An audience which filled all available space heard the combined church choirs of Seattle in a performance of Handel's "Messiah" at the Civic Auditorium on Dec. 13. Soloists were Thora Matthiason, soprano; Selma Shelly, contralto; John Pressley, tenor, and Douglas Forbes, bass. Accompanists were John Sundsten at the organ, and an orchestra of members of the Seattle Symphony. Arville Belstad conducted. N. D. B.

Milwaukee Arion Club Remembers Pearl Harbor

MILWAUKEE, Jan. 5.—The Arion Club, which sang Handel's "Messiah" on that tragic Sunday of Dec. 7, 1941, sang it again fifty-two weeks later with the voice of faith and courage. It was the club's fifty-seventh annual presentation and Dr. Herman A. Nott was the conductor, John K. Christensen, accompanist, and a full orchestra assisted. The soloists were Marion Schroeder, soprano; Letitia Jones Hase, contralto; Theodore Linsey, tenor, and Robert Speaker, bass. Rene Philpart was trumpeter. The performance was one splendid in every way. A. R. R.

Artur Rodzinski Named Director of Philharmonic

(Continued from page 3)

of Vienna, where he was graduated with the degree of Doctor of Law. But at the same time he had been studying at the Vienna Musical Academy and, before leaving Vienna, he also was graduated by the Academy.

He began his musical career in Poland where he made his debut in 1921 conducting "Ernani" at the Lwow Opera House. An engagement at the Warsaw Opera soon followed and during the next five years he conducted both the opera and the Warsaw Philharmonic. On a visit to Warsaw, Leopold Stokowski heard Rodzinski and invited him to come to the United States.

As Mr. Stokowski's associate in Philadelphia for four years, Mr. Rodzinski conducted the Philadelphia Orchestra, directed the orchestra and opera departments of the Curtis Institute of Music, organized the student orchestra and interested himself in the development of the Philadelphia Grand Opera Company. During this period also he was guest conductor of the New York Symphony, the Detroit Symphony and the Rochester Philharmonic. For the next four seasons, ending with 1932-33, he was conductor of the Los Angeles Philharmonic. Thereafter he became conductor of the Cleveland Orchestra, the position which he now holds.

In addition to the regular symphonic concerts, he has presented in Cleveland such operas as Shostakovich's "Lady Macbeth of Mzensk", "Die Meistersinger", "Parsifal", "Elektra", "Rosenkavalier", and "Die Walküre". He has balanced the classics with many modern works, including numerous compo-

sitions by American composers of whom he has been a champion since he first came to this country. With the Cleveland Orchestra he has broadcast every Saturday afternoon for the past two seasons and has made many recordings.

Mr. Rodzinski's debut at the Salzburg Festival in August, 1936, was another milestone in his career. It was followed in the summer of 1937 by appearances in Budapest, Vienna, Paris and Salzburg once more. Since then he has spent his summers in this country where he is a familiar figure at Chicago's Ravinia Festival, Hollywood Bowl, and New York's Stadium Concerts.

First New York Appearance

His first appearance in New York occurred on Nov. 16, 1926, and came about as the result of an emergency. Leopold Stokowski was scheduled to conduct the Philadelphia Orchestra in Carnegie Hall that night, but he developed neuritis in both arms and was unable to appear. Mr. Rodzinski, as assistant conductor, stepped into the breach and, although he was quite unknown to the Manhattan audience, made a highly favorable impression. The next concert of the Philadelphians on Dec. 14 found Mr. Stokowski back on the podium, but he carried his right arm in a sling and conducted only one composition. Mr. Rodzinski took the baton for the remainder of the program.

During 1936-37, when he conducted part of the Philharmonic season, he also introduced to New York, at the Metropolitan Opera House, Shostakovich's "Lady Macbeth of Mzensk". A little later, at the request of Toscanini, Mr. Rodzinski selected and rehearsed the members of the new NBC Symphony for the first series of broad-

cast concerts, and has conducted several of them on the air.

Mr. Rodzinski next took over the baton of the Philharmonic when he directed a concert of Polish music at Carnegie Hall on May 3, 1939, as part of the Music Festival of the World's Fair. Last season, the hundredth season of the Philharmonic, he was chosen as one of the most important conductors to lead the orchestra during its year of celebration. He returned this winter in a similar capacity.

Many honors and degrees have been bestowed on Mr. Rodzinski. He was made an honorary Doctor of Music by Oberlin College in 1938, the same year in which he received the medal of Polonia Restituta from Poland and the Diploma d'Honneur from France.

He is married to the former Halina Lilpop, a grandniece of the Polish violinist-composer, Wieniawski.

Kurtz to Lead March Concerts

Efrem Kurtz will conduct the previously unassigned concerts of the New York Philharmonic-Symphony on March 10, 12, 14, 18, 19, 20 and 21 with Efrem Zimbalist, violinist, as soloist on March 10, 12 and 14.

Worcester Plans Festival for 1943

WORCESTER, Jan. 5.—The Worcester County Musical Association, Hamilton B. Wood, president, has voted to hold its annual music festival in October, 1943. The 1942 festival left a surplus of approximately \$600. Three formal subscription events and three "Extension Concerts" will probably be given. Rehearsals of the large chorus have begun. Albert Stoessel will again conduct with Walter Howe as assistant musical director. An award concert, presenting young singers and players will be given, but opera will be absent for the duration. J. F. K.

'Boris' Revived Under Szell at Metropolitan



René Maison as Dimitri
in the Inn Scene



Above: The Coronation
Scene, Showing Ezio Pinza
as Boris



Right: Marina (Kerstin
Thorborg) and Her Ret-
inue in the Polish
Scene

Left: Salvatore Baccaloni
as Varlaam, John Dudley
as Missail and Doris Doe
as the Innkeeper



Photos by New York Times Studio

(Continued from page 3)

revival were again those of the introductory representation, adroitly repainted. As veteran subscribers in the audience had cause to remember, they had done duty in Paris before being purchased for the Metropolitan nearly thirty years ago. They provided a sumptuous and atmospheric frame for the action, which was more closely knit than in various performances of recent memory, though some of the details for which the new stage manager, Lothar Wallerstein, assumed the responsibility were mannered rather than picturesque.

About half the cast, including the Boris, the Marina, the Pimenn, the Shuisky, the Rangoni and the Innkeeper, were the same as three years ago. Yet there was animation and there

was dramatic tension where there had been something of somnolence before. Clearly this was because of what Mr. Szell achieved with the singing ensemble as well as with the orchestra in the pit. He kept a tight grip on tempi. This 'Boris' did not drag. The stage principals were not permitted to go their various own ways and they were not merely "accompanied" from below. The conductor was not afraid to unleash sonorities that had bite and weight. Secondary voices that had gone almost unheard among the instruments were lifted into pleasurable audibility, as in the opening of the so-called Pimenn scene. A fateful emphasis was given the repeated downward passage in the Rangoni scene. The love music of the garden was intensified and kept moving at a lively pace. The drum crescendo of the entrance of Dimitri in the Forest of Kromy episode had something like its old climatic effect. If perhaps not as weighty in tone as at times in the past, the chorus sang with unity and spirit.

Pinza in Role of the Tsar

The general tightening of the direction was of advantage to Mr. Pinza's Boris. If it still lacked the sort of "vibration" that Chaliapin brought to it with such overwhelming effect and which various lesser artists of Russian or Polish nationality have shared in their imper-

sonations of the crime-haunted Tsar, it had gained in thrust and appeal. It was musically sung and resourcefully acted. Furthermore, it possessed the requisite dignity.

Of the others who were heard in the last previous performances, there can be praise for Miss Thorborg's painstaking Marina; for Mr. De Paolis's suave and faintly sinister Shuisky; Mr. Moscona's smoothly sung Pimenn; Leonard Warren's big-voiced Rangoni; and the skilled Teodoro of Miss Petina, though the lively Russian dance of the last-name again obscured—by reason of the applause it evoked—the dramatic sudden entrance of the Tsar in the apartment scene, hence was open to criticism as a detail of the stage action. Miss Farrell and various others of the long cast sang their small parts acceptably.

Among newly disclosed characterizations were those of Dimitri, Varlaam, his companion Missail, and the Simpleton. Mr. Maison was physically impressive and vocally intense as the pretender. Though he overdid the comedy of the role, particularly in the matter of grotesque dancing that was in no sense characterization, Mr. Baccaloni's rotund monk was something to see and he sang his 'Siege of Kazan' with gusto and an abundance of tone. Mr. Dudley was also a little on the comic opera side as the other vagrant. Similarly, Doris Doe,

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'BORIS GODUNOFF', music drama in four acts, book and music by Modeste Mussorgsky, after Pushkin. Revived, in Italian, at the Metropolitan Opera House on Dec. 30 afternoon, for the benefit of the Near East College Association, Inc. The cast:

Boris.....	Ezio Pinza
Teodoro.....	Irra Petina
Xenia.....	Marita Farrell
The Nurse.....	Anna Kaskas
Schinsky.....	Alessio de Paolis
Tchelnaloff.....	Mack Harrell
Pimenn.....	Nicola Moscona
The False Dimitri.....	René Maison
Marina.....	Kerstin Thorborg
Rangoni.....	Leonard Warren
Varlaam.....	Salvatore Baccaloni
Missail.....	John Dudley
The Innkeeper.....	Doris Doe
The Simpleton.....	John Garris
A Police Official.....	John Gurney
Sergeant of Frontier Guard.....	Osie Hawkins
Lovitzky.....	Lansing Hatfield
Tcherniakovsky.....	Lorenzo Alvary
A Boyar.....	Emery Darcy
Four Peasants.....	Maxine Stelman, Helen Olheim
	Lodovico Oliviero, Wilfred Engelman

Conductor, George Szell
Stage Director, Lothar Wallerstein
Chorus Master, Konrad Neuger
Ballet Master, Laurent Novikoff

Music of Opera Must Govern Its STAGING

By OSCAR THOMPSON

(This is the fifth and last of a series of articles dealing with current problems of opera. The first appeared in the issue of November 10.)

OPERATIC stage direction is an art unto itself, but it cannot be ignored in any over-all discussion of the requisites for artistic success in the lyric theater, however clearly we recognize that the first essential of an operatic performance is an adequate realization of the musical score. Since relatively early in its history opera has possessed the element of spectacle, and operatic audiences long since come to expect more of pageantry in the run of opera performances than they expect of the ordinary spoken play.

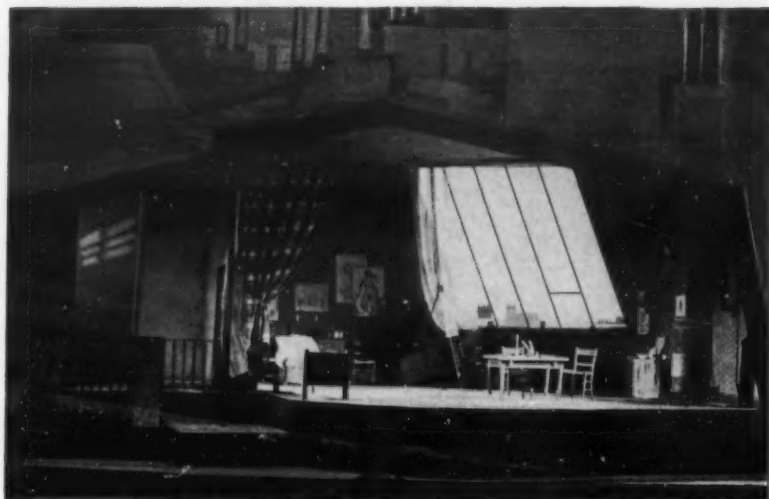
The true "grand opera", as distinct from those other types of opera that are commonly lumped together under a designation that is more convenient than it is exact, was "grand" because of its stage show, as well as because of the general character of its plot and its music. Opera has been a preserver of romance, and the skimpy, one-set realism of the typical contemporary comedy in the spoken theatre has yet to find its counterpart in operatic productions. There are, of course, small operas that require but one scene. But operas of several acts continue to shift the action from place to place; expansiveness rather than concentration or curtailment is the rule as to the locale.

This time-honored and traditional tendency calls for imagination on the part of the stage direction, as well for exceptional skill in the handling of pictorial action and tableaux. In many operas the stage manager is the director of a pageant involving hundreds of persons. The equivalent is rarely encountered on the spoken stage today. The technique of the handling of these groupings is not the technique of the fundamentally realistic or "real life" play. Sometimes it is nearer that of the ballet—indeed, as every opera habitué knows, ballets have to be taken care of in the general scheme of many operas and the stage director cannot merely put

on his hat, go out for a smoke or a drink and leave the problems of the moment to the resourcefulness of the ballet master. All manner of groupings and mass movements are involved in the handling of the chorus. Ensemble is as much something of the stage management as it is of the musical direction.

Must Have Unity of Style

But the never-to-be-forgotten essential point is that in opera the stage spectacle, whether as elaborate as that of Spontini's 'La Vestale', or as simple as that of Wolf-Ferrari's 'Secret of Suzanne', must be harmonious with the music and the musical style. Staging that runs contrary to the music or its obvious and characteristic style is bad staging. Opera exists by virtue of its music; without that music it would not be opera. It is a synthesis of the arts, but the determining factor among the half dozen that enter into this synthesis is the musical score. It is for the sake of the music that habitual opera-goers return to the opera house for their tenth, twentieth or fiftieth 'Aida', 'Lohengrin', 'Nozze di Figaro', 'Bartered Bride' or 'Rosenkavalier'. The dramatic action has no surprise for them, and perhaps little of real theatrical tension, save as that tension may be engendered by the music.



An Imaginative Treatment of the Garret Scene of 'La Bohème' (Stockholm)

They know what to expect of the characters and the plot. They hope that the staging will beguile the eye. But it must beguile the eye in consonance with the music's beguilement of the ear. They are in the theater primarily for the singing or, as is happily increasingly true, for the singing and the orchestral playing of music they have come to love and want to hear again. There are, of course, always first performances and first experiences. But they are the exceptions to the rule that opera-going is largely something of repetition.

The operatic stage director is an artist; he moves in a realm not merely of technique but of imagination. Painter-like qualities enter into some of his calculations or, to put it more strongly, his inspirations. He makes a personal impress on a production, not unlike that made by the conductor. And there is the danger. He is likely to develop a personal style that is not the musical style of this or that work. He will develop theories of expression that provide him with a hallmark altogether too visible to his audiences. He is apt to assert his own personality and theories in what is clearly a virtuoso realization of himself, rather than of the composer's (or the composer's and the librettist's) intentions. He may expect to be regarded as one of the stars of the performance, rather than as merely a devoted toiler in behalf of this and that opera. The star stage manager may have developed certain technical tricks that are as recognizably his own as those of a virtuoso fiddler.

He may use them over and over,

quite independently of the essential difference in feeling and style existing between works he is called upon to direct, and he may take a certain pride in them as giving to all his productions a sort of signature. Conceivably, the pride of artists being what it is, he would rather have many of those in attendance recognize his handiwork as indubitably his than to have a few fastidious souls take note of his fidelity to time, place, musical style and the probable or clearly expressed wishes of those who conceived a work of art that has been entrusted to his care. Occasionally, an operatic stage manager places himself in the position of falsifying a composer completely for the sake of some notion of theatrical effectiveness. He is like the official of an art museum who would paint over a Rembrandt because he thought the colors too subdued to make an impression. There may, or may not be, a wide leeway in the realization of the composer's intentions. There may be several ways of accomplishing the same ends. But stage display for its own sake, rather than as one of the several roads to the composer's goal, is, to say the least, perilous.

"Modern Clothes" in Opera

The question of unity of style with the music is an inescapable one. That is why "modern clothes" performances of old operas are almost certain to be preposterous—more so, even, than the same sort of representation of old plays. Music commonly has a more definite "period" style than words. While

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An Effective but Traditional Stage Picture in 'Falstaff' (Metropolitan)



A Modernistic Experiment with 'Otello' (Cleveland)

Recalling A Once-Celebrated Controversy

How Anton Seidl, the Celebrated Conductor, Defended His Idol, Wagner, After an Article by Tchaikovsky in a New York Paper—Arduous Search Required to Bring Texts of Their Contentions to Light

By HERBERT F. PEYSER

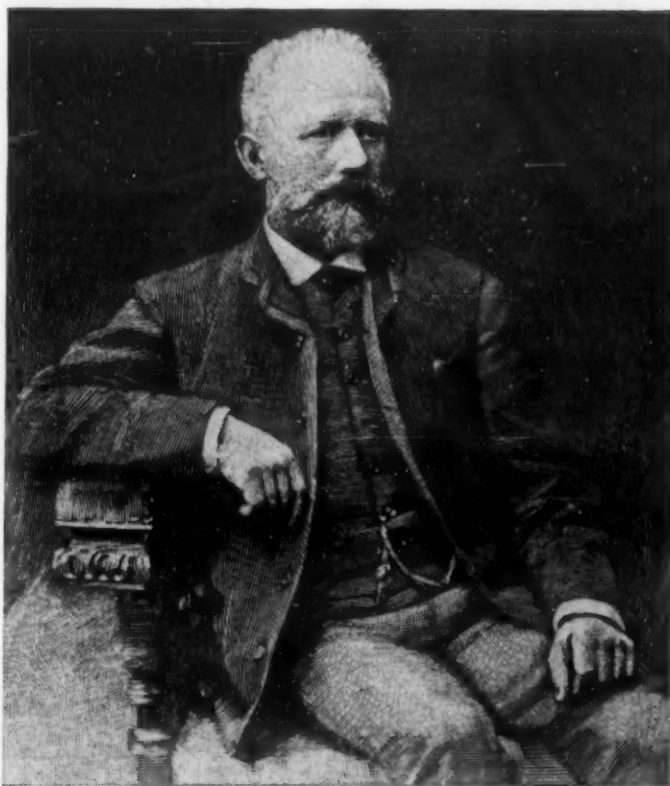
PETER ILYITSCH TCHAIKOVSKY arrived in New York on April 27, 1891. He came to participate in some of the musical events inaugurating a new edifice at Fifty-seventh Street and Seventh Avenue called simply "Music Hall" but known today as Carnegie Hall. He put up at the Hotel Normandie, on Broadway and Thirty-eighth Street, for the few weeks of his stay. What with rehearsals and conducting, throngs of importunate visitors, incessant wining and dining, trips to Niagara Falls, Baltimore, Washington and Philadelphia, to say nothing of ravaging attacks of homesickness, it was a thoroughly exhausted man who boarded the "Fürst Bismarck" to return to Europe less than a month later.

In those days high pressure publicity was not what it is now, but such as it was, Peter Ilyitsch came in for his share of it. The newspaper interviewers made much of him. They seem to have done their work exceptionally well, for when Modeste Tchaikovsky wrote his brother's biography he declared that in these American interviews one could almost hear the voice of Peter Ilyitsch himself. Only in one case, however, was the composer asked to write an article exposing his views on a timely musical question—a thing which today he would probably be urged to do a dozen times at nearly any price. That single instance, however, furnishes a minor mystery in the Tchaikovsky story and in its little way has baffled a number of persons until its solution was recently and unexpectedly brought about.

Prompted by Journalist

Tchaikovsky had been only three days in New York when there appeared at his hotel a lady named Ivy Ross, whom the composer in his diary describes simply as "a journalist." She had come to ask the musical lion of the hour for a contribution to her paper. What paper that was Peter Ilyitsch consistently failed to say. Neither did he reveal whether Miss Ross proposed a certain subject or whether he himself selected it. At any rate this subject turned out to be Wagner, as was not altogether surprising in a day when Wagner was still a controversial matter. Tchaikovsky set to work on what he variously calls "a little article" and "a letter", the morning after Miss Ross's visit. He was interrupted by a caller who took him to see the wonders of lower Broadway but conscientiously returned to the Normandie and finished the piece before five in the afternoon.

For about ten days there is no further mention of either the "little article" or of Miss Ross. Tchaikovsky went to Niagara Falls and otherwise had his hands full. But on May 13 his diary informs us that "Miss Ross appeared." She disclosed that "my letter about Wagner was published and seems to have produced quite a sensation." Anton Seidl, "the famous conductor and Wagnerian," had taken up the cudgels on Wagner's behalf and "had published a comprehensive answer in which he adopted a friendly tone toward me." Miss Ross was apparently too good a newspaper woman to let the affair rest at that, so she asked Peter Ilyitsch to furnish her paper an answer to Seidl's answer. Admirably complaisant in spite of all his duties and distractions, the composer went to his desk to oblige the lady once more only to be interrupted by



Anton Seidl (Left) and Peter Ilyitsch Tchaikovsky, Who Debated the Ills of Wagnerism

another caller, whom the diary identifies merely as "Mr. X". This individual proceeded to bore Tchaikovsky for an unconscionable time with all manner of musical tittle-tattle, "all of which I had heard a hundred times". The reply to Seidl's answer seems to have died in its tracks. In any case we never hear anything further about it.

What was this little interchange between Tchaikovsky and Seidl and whatever became of an article by so prominent a personage as Tchaikovsky about so lively a topic as Wagner—an article which Peter Ilyitsch claimed "had caused quite a sensation"? Modeste Tchaikovsky says in a footnote of his Tchaikovsky biography that he was "unfortunately unable to find either Peter Ilyitsch's letter or Seidl's reply to it." This footnote may be found in Paul Juon's German translation of Modeste's book but, strangely enough, not in Rosa Newmarch's English version. Many a time in reading over Tchaikovsky's deliciously naive diary of his American experiences I have vaguely wondered about this Wagnerian article and how so unusual a thing could vanish so completely from the picture. Yet never did I find anybody, even among those who had known the composer in New York, who could furnish the slightest enlightening information.

Beginnings of the Search

Fully twenty years had passed since I had given more than a casual thought to the thing when suddenly, in June, 1941, it was brought vividly to my attention in a wholly unawaited manner. While working in the East Fifty-eighth Street music division of the New York Public Library I was asked by Miss Dorothy Lawton, the enterprising chief of that division, whether I knew that during his sojourn in New York Tchaikovsky had written an article about Wagner. "Yes", I hastened to answer, "and it was at the instigation of a woman named Ivy Ross". Miss Lawton proceeded to tell how the Russian government, wishing to issue an official Tchaikovsky biography for the centenary of the composer's birth, had requested a distinguished Russian musician in New York to locate the article if possible. The musician in question was Simeon Bellison, first clarinet

of the New York Philharmonic-Symphony, who had promptly turned for possible assistance to Miss Lawton. Up to that point the search had led absolutely nowhere, though Mr. Bellison had notified the Society of Composers, in Russia, that it was under way. One of the details which puzzled everybody most was Ivy Ross. Who was the lady and what paper did she write for?

I promised Miss Lawton to do my share in unearthing this mysterious article, well aware of the difficulties of the undertaking. My anxiety was only too well founded. For six mortal weeks I labored among the newspaper files (since removed) of the Public Library on Fifth Avenue and Forty-second Street, after having settled upon the approximate date the article must have appeared. I struggled fruitlessly through every morning and afternoon New York daily of April and May, 1891, finding much about Tchaikovsky in columns of eye-devastating type and crumbling paper, but nothing, absolutely and heart-breakingly nothing, about the elusive Wagner "letter". The search was the more poignant through the notion that Miss Ross might not have represented a daily paper at all, but possibly a magazine or musical weekly. An examination of music journals still left things exactly where they were. After almost two months toil I had reluctantly to acknowledge myself beaten. I decided, however, to make one more attempt. Few knew Tchaikovsky better in those days of his American visit than Walter Damrosch, who, if anyone in this country could, should certainly be able to furnish a guiding clue. I had a delightful talk with Mr. Damrosch about Tchaikovsky and the inauguration of Carnegie Hall. But he could tell me nothing about the article, what paper it had appeared in or the nature of its contents. That Tchaikovsky had even published such a piece escaped his memory.

Found in Library of Congress

Just about a year later Miss Lawton beamingly informed me that the mysterious article had been found, together with Seidl's answer: Where and by whom? In the Library of Congress (Continued on page 26)

1942: *A Panorama of Music and War*

Healthy Normality Prevails in Face of Trying Conditions

By RONALD F. EYER

A YEAR of war, from January to January, has now come full circle for the people of America. Music, too, has withstood the baptism of fire for a twelve-month. But the year in review reveals surprisingly little in the way of abnormality and dislocation in the musical sphere so freely predicted by the timid souls. The unending procession of life and death, of achievement and frustration, of novelty and tradition has gone its familiar, inexorable way.

Probably the most significant single event of the year was the celebration of the hundredth anniversary of America's oldest symphonic body, the New York Philharmonic—a celebration that spanned two seasons and enjoyed the ministrations of a galaxy of the nation's leading conductors. As 1942 drew to a close, the orchestra's directors announced the formation of a new policy with the appointment of Artur Rodzinski, Cleveland maestro, as musical director and full-time conductor.

The climax of the celebration was a post-season Beethoven Festival in April conducted by Arturo Toscanini. In six concerts, the festival encompassed all nine symphonies, the 'Missa Solemnis' and a miscellany of orchestral works.

Other anniversary celebrants of the year included the New York Stadium Concerts which held their Silver Jubilee and Hollins College, Virginia, which was 100 years old in May. An unfortunate, but not disastrous, occurrence in the Stadium's jubilee celebration was the destruction of the orchestra shell and stage by windstorm late in the season.

Another Silver Jubilee was that of the Cleveland Orchestra which marked twenty-five years of service to its community with two gala concerts led by Nikolai Sokoloff, the orchestra's first conductor.

The League of Composers, meanwhile, reached the twenty-fifth year of its ministrations to the cause of contemporary music. Two special concerts were given under League auspices in New York in celebration of the event, and the programs were composed entirely of first performances of works by such representative modernists as Walter Piston, Darius Milhaud, Aaron Copland, Frederick Jacobi, Bohuslav Martinu, Louis Gruenberg, Arthur Shepherd, Virgil Thomson, Lazare Saminsky, Douglas Moore, Roy Harris and Bernard Wagenaar.

Venerable anniversaries came to individuals, too. Both Walter Damrosch, conductor and composer, and L. E. Behymer, California impresario, turned eighty during the year. Felicitations to these patriarchs of American music were nation-wide.

Survey Reveals Optimism

A feeling of uneasiness over the prospects for the 1942-43 music season was prevalent in some quarters last Spring due to looming problems of transportation and other wartime exigencies in the concert field. A national survey of the situation, undertaken by *MUSICAL AMERICA* in June and July, established that many of the fears were groundless, and responses from managers in various parts of the country revealed that most of them were proceeding as usual and many were carrying out extensive expansions of their activities.

The Worcester Festival, one of the oldest music festivals in the country, carried on with its eighty-third season despite war conditions, and it has announced plans for the Autumn of 1943. Last year's festival was treated to some

streamlining; there were fewer performances and certain features were omitted, but the series was wholly successful and the attendance level was little short of previous years.

There were a few war casualties among the country's musical institutions. Disbandment was found expedient, at least temporarily, by the Detroit, the Toledo and the Portland symphony orchestras. The Berkshire Festival also was cancelled, due to transportation difficulties, although Serge Koussevitzky, at his own expense, kept the Berkshire Music Center in operation and presented several concerts. Music's greatest loss on the air lanes was the discontinuance of the Ford Sunday Evening Hour which, by the way, was an important contributing factor in the demise of the Detroit Symphony. The latter derived a considerable part of its revenue from these radio appearances.

But there were also some important additions and expansions in the musical scene. Baltimore undertook a far-reaching augmentation of its municipal orchestra in a bid to attain major status among symphonic bodies. And the NBC String Symphony, long familiar to radio listeners, entered the public concert realm in Manhattan for the first time with a series of performances under Frank Black. Hollywood Bowl had one of the most successful summer seasons in its history, ending with a financial surplus instead of the usual deficit, and summer music generally over the nation equalled, if not surpassed, popularity records of previous years.

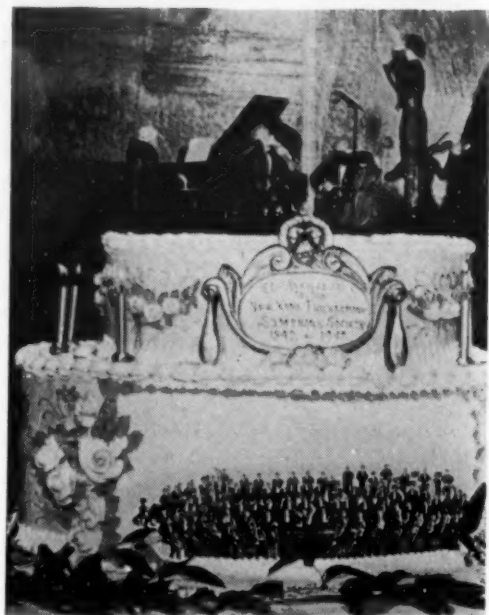
In the lyric theater, an event was the first Metropolitan performance of Bach's 'Phoebus and Pan' in January which was lavishly staged and was conducted by Sir Thomas Beecham, who also made his first appearance at the Broadway house on that occasion. Notable among a half dozen revivals was the return of the once hotly controversial 'Salome' in December after an absence of three seasons. Meanwhile, in announcing plans for its 1942-43 season, the Metropolitan gave out the welcome news of a reduction in admission prices with the scale running from \$1 to \$5. The public took to the idea with enthusiasm and swamped the boxoffice when season tickets went on sale.

The first annual award of the Music Critics Circle of New York on May 14 went to the American composer, William Schumann, for his Third Symphony which had been introduced during the season by the Boston Symphony.

Unionism Looms Large

The past year was one of combat, sometimes along spectacular lines, between established musical institutions and James C. Petrillo, president of the American Federation of Musicians, in one instance, and the United States Government and Petrillo in another. In each encounter "Little Caesar" Petrillo, who came up through the ranks of Chicago unionism, took top honors.

One of the principal objectives of Petrillo was to force the members of the Boston Symphony, only non-union symphony orchestra in the United States, to become dues-paying members of his union. In a series of squeeze plays involving a refusal to permit Bruno Walter and Carlos Chavez, union members, to appear as guest conductors with the Bostonians; threats to prevent Koussevitzky from conducting union orchestras; further threats to blacklist auditoriums in which the Boston Symphony appears, and effective stoppage of broadcasting and recording rights of the orchestra, Petrillo brought about a situation whereby the Boston trustees were forced to negotiate with him and finally to



Birthday Cake for a Centenarian—
The Philharmonic

agree to unionization of their musicians, including the conductor. The contract, signed on Dec. 3, was a victory for Petrillo although it contained certain concessions to the orchestra as an artistic and cultural institution.

Petrillo also sought to ban broadcasts by amateur and student organizations, such as the orchestra of the National Music Camp at Interlochen, Mich. This move brought a storm of protest from colleges and conservatories throughout the country which echoed in the halls of Congress. He also ordered his musicians to cease making transcriptions and recordings for commercial reproduction. After this edict, "Little Caesar," eight other officers of the federation and the union itself ran afoul of the Department of Justice and were charged with a conspiracy to violate the anti-trust laws. A petition for injunction against the union's ban was denied the government, however, by Judge Barnes of the Federal District Court, Chicago, on grounds that the matter was a labor dispute rather than a violation of anti-trust laws, and there the issue rested. "The government will appeal the case," said Thurman Arnold, attorney for the Department of Justice.

The American Society of Composers, Authors and Publishers (ASCAP) elected a new president in the person of Deems Taylor, composer, critic and radio commentator, to succeed Gene Buck, who had been head of the society for almost twenty years.

Operas and a Soviet Symphony

Among the large quantity of new music to get its first hearing during the year past were three operas—Deems Taylor's 'Ramuntcho', presented by the Philadelphia Opera Company; 'The Island God' by Gian-Carlo Menotti, at the Metropolitan, and Walter Damrosch's 'The Opera Cloak' under the auspices of the New Opera Company. All three had English texts. The New Opera Company's second season included the production of five operas in addition to the Damrosch work.

Greatest stir among symphonic works was created by Dmitri Shostakovich's Seventh Symphony in which the Soviet composer commemorated the titanic struggle for Leningrad in the current war. Heard for the first time on March 1 in Russia, the work aroused extraordinary interest in America, and keen rivalry developed among conductors as to who should give the first American performance. Arrangements finally were made for Toscanini to give the first performance over the air with the NBC Symphony and for Koussevitzky to give the first concert performance with the Boston Symphony. Thereafter the work ap-

(Continued on opposite page)

Philharmonic Centennial a Highlight of Year

M. Kreischman
M. Kreischman
M. Kreischman
Mortimer Rapf
Joseph Reich
S. Richter
Mr. Vasciano
Robert D. D. D.
Rudolph P. P.
Martin P. P.
W. P.
James P.

D. Ostrowski
S. Straszewski
D. D. D.
E. Wagner
W. P.



The Philharmonic-Symphony at Home in Carnegie Hall (Above). Surrounding It, Signatures of All the Members and Several Executives as of 1943

Alberto G. G.
Simon Bellison
Antonio G. G.
Arthur Schuller
Jack S. S.
David S. S.
William G. G.
Harold R. R.
Lucy S. S.
Joseph S. S.
Allen A. A.
Michael S. S.
David S. S.
A. B. B.
Robert S. S.
J. S. S.
M. S. S.

Yehudi Krutky
Samuel B. B.
Naomi S. S.
Maria S. S.
Joseph S. S.
Isidor S. S.
M. S. S.
B. S. S.

Morris T. T.
Emil G. G.
Alex W. W.
Hebrew F. F.
A. S. S.
Milton S. S.
Bela S. S.
Giovanni S. S.

George Lucas
John Corigliano
Ben S. S.
Alfred S. S.
I. J. S.
H. S. S.
David S. S.

Michael de Stefano
R. S. S.
Alexander S. S.
Frank S. S.
Misha S. S.
Angela S. S.
Simon S. S.
Academy S. S.

Louis S. S.
Maurice S. S.
Robert S. S.
Theodore S. S.
William S. S.
R. S. S.
Joachim S. S.
A. S. S.
Otto S. S.
R. S. S.

Sam S. S.
John S. S.
Paul S. S.
Andrew S. S.
Albert S. S.
Bruno S. S.
Saul S. S.

(Continued from opposite page)
 peared on the programs of several major orchestras and has had repeated hearings.

No debuts of sensational proportions among newcomers to the opera or concert theaters occurred during the year, but several valuable and talented artists entered the metropolitan environs as strangers or as familiar personalities in new connections. Among them were Lily Djanel, Belgian soprano, who made her Metropolitan debut as 'Carmen' on Jan. 24, and more recently scored high as Salome; Helen Traubel, who made her first appearance as Brunnhilde in 'Götterdämmerung' on Feb. 12, establishing then and in later performances of Wagnerian roles that she is a worthy successor to Kirsten Flagstad; Lansing Hatfield, who made his first Metropolitan appearance in 'Rigoletto'; Maria Markan, who made her

entrance as the Countess in 'Figaro'; Hertha Glaz, heard for the first time as Amneris in 'Aida'; Frances Greer, who made her bow as Musetta in 'La Bohème'; Jacques Gerard, who made his Metropolitan entrance as Gerald in 'Lakmé' on the same evening that Marie Wilkins, not then a member of the company, made an emergency debut by assuming the title role in the absence of Lily Pons. Among the dancers, Carmen Amaya and her troupe of Spanish interpreters created something like a furor in their colorful and exotic interpretations.

Death took its customary toll of musicians in high places during 1942. On Jan. 6 came a dipatch from Vichy, France, announcing the passing of Emma Calvé, one of the great Carmens of all time. Other renown personalities of the operatic world who were stricken included Pasquale Amato (Aug. 12), baritone

of the Metropolitan for over a decade and more recently a teacher at the University of Louisiana; Charles Hackett, Metropolitan tenor (Jan. 1), and Anna Schoen-René, best known in America as a vocal teacher and coach (Nov. 13). Another distinguished vocal teacher to pass during the year was Percy Rector Stephens (June 16).

Among conductors, three were taken. Austrian-born Felix Weingartner, known to American audiences in New York and Boston, died in Switzerland (May 7) at the age of seventy-eight. Frederick Stock, veteran conductor of the Chicago Symphony and successor to Theodore Thomas, died after the first concerts of the current season (Oct. 20). Alfred Hertz, for many years conductor at the Metropolitan and thereafter conductor of the San Francisco (Continued on page 17)

ORCHESTRAS: Mitropoulos Begins Four Weeks With Philharmonic

PIANO soloists were the order of the day in Manhattan orchestral performances during the holiday season. Dimitri Mitropoulos, taking the baton for his portion of the New York Philharmonic-Symphony concerts, had Sergei Rachmaninoff as soloist in the pianist's own 'Rhapsody on a Theme from Paganini' and, in his second week, José Iturbi in Gershwin's 'Rhapsody in Blue' as well as Mr. Iturbi's own *Fantasy*. Also during the fortnight Mr. Mitropoulos gave first local performances of Ernst Krenek's 'Variations on a North Carolina Folk Song' and Roy Harris's 'Folk Song Symphony', in which a high school mixed chorus participated. Rudolph Ganz, conducting the second Young People's concert, introduced the seventeen-year-old coloratura, Rebecca Finn. Artur Rubinsteins was the pianist in the Grieg Concerto played with the visiting Philadelphians under Eugene Ormandy. Resuming leadership of the NBC Symphony, Arturo Toscanini presented two of the scheduled series of six all-Brahms programs. The last two concerts by the New York City WPA Symphony in the interest of the Treasury's war stamp drive, brought Gregor Fittleberg as conductor and Albert Spalding, violinist, as soloist, and, at the final performance, Emerson Buckley conducted with Bruna Castagna, contralto, as soloist. The New York Little Symphony made its first appearance under Joseph Barone.

Philharmonic Fortnight

The fifth in the constellation of visiting conductors to guide the musical fortunes of the New York Philharmonic-Symphony this season, Dimitri Mitropoulos, otherwise leader of the Minneapolis Symphony, began a month's engagement on the evening of Dec. 17 in Carnegie Hall with Sergei Rachmaninoff as soloist in two of the pianist's own works:

Overture to 'King Lear'.....Berlioz
Rhapsody on a Theme of Paganini
for Piano and Orchestra, Op. 43
.....Rachmaninoff
Mr. Rachmaninoff
Prelude and Fugue in B Minor
[Organ] (Arranged for orchestra
by Mr. Mitropoulos).....Bach
Symphonic Dances, Op. 45.....Rachmaninoff
(First time by the Society)

Messrs. Mitropoulos and Rachmaninoff get along well together as conductor and soloist, as was attested at these concerts last season. Each attends to his own business, without much give and take, but things come off well. They did on this occasion, except for an instance of cue-jumping on the part of Mr. Rachmaninoff which might have led to serious trouble but didn't, due to quick thinking on the part of the conductor. The work is a true rhapsody wandering interestingly, though aimlessly, through a variety of styles and moods and reaching its apogee in the soul-searching 'Dies Irae'. The latter is a far more musical and affecting theme than the basic one by Paganini and it is too bad that it does not hold a place of greater importance and scope in the rhapsody since Mr. Rachmaninoff obviously knows its possibilities so well.

The Symphonic Dances, which are not dances at all in the usual sense although they are apt ballet material, contain some fine discourse for the strings and they are ably scored. Mr. Mitropoulos had great success with them.

The Berlioz overture, a youthful work (Op. 4) but none the less inculcated with the irritable and capricious mentality of his later music, was given as good representation as possible. Of the Bach organ pieces it must be said that Mr. Mitropoulos gave them a good transcription which was lively without being showy and which revealed a specialist's knowledge of pipe organ registration and timbre. One episode for woodwinds was an almost perfect representation of a harmonic mixture stop.

New Krenek Work

Mr. Mitropoulos's program for the afternoon of Dec. 20 brought repetitions of the Bach transcription and the Rachmaninoff Symphonic Dances. As a novelty, he gave the first performance in New York of Ernst Krenek's *Variations on a North Carolina folk song, 'I Wonder as I Wander'*. Krenek had been impressed with the tune upon hearing a recording of it

b. John Jacobs Niles, and Mr. Mitropoulos suggested to him the idea of using it in composition.

Krenek has definite and highly formalized ideas about the composing of music and these variations show it. He is concerned with developing the twelve-tone technique and other mechanics of modern composition. The result is music of bitter, acrid harmonies, anti-linear melody and a general angularity of design which sets many teeth on edge in this post-impressionist era. While there can be no argument with modernism, *per se*, there certainly is room for legitimate doubt in a work such as this where manner seems to have prevailed over matter in the composer's basic conception of what he is about. The audience received it cordially but not enthusiastically.

Iturbi in Two Roles

José Iturbi, pianist, was soloist in the concerts of the following week beginning Christmas Eve:

Suite No. 3 in D.....Bach
Symphony No. 3 in F.....Brahms
Fantasy for Piano and
Orchestra.....Iturbi
(First time in New York)
'Rhapsody in Blue'.....Gershwin
(First time by the Society)
Mr. Iturbi

Mr. Iturbi seems to have written his Andalusian fantasy, first performed in Hollywood Bowl last summer, with his own piano playing in mind. It calls for a lot of general technique, a strong glissando finger, unerring command of fast octaves and sure dynamic controls. Mr. Iturbi has all of these and to spare. The work itself is brilliant and motile and deftly Spanish, though the conventional Spanish dance rhythms do not come in for any particular emphasis.

In general, the pianist made out better in his own music than in that of George Gershwin. Not that the score gave him any trouble nor that he wholly missed the idiom. But he took certain liberties—the addition of a trill and appoggiatura to the cadenza introducing the second theme, for instance—which were non-jazz and un-Gershwinian. Moreover, he was not always at one with Mr. Mitropoulos, rhythmically, although Mr. Mitropoulos's own ideas in that direction were not models of the true jazz propulsion. Several individuals in the orchestra, however, distinguished themselves, notably the trumpet, the trombone and the clarinet.

The Brahms Symphony and the Bach Suite were recreated in big masses of tone, with over-elaborate attention to details and with a vast expenditure of energy on the part of the galvanic conductor. Whatever else may be said of them, Mr. Mitropoulos's interpretations never are laconic nor listless.

Sunday afternoon, Dec. 27, brought repetitions of the Iturbi and Gershwin items, with Mr. Iturbi again at



Ernst Krenek



José Iturbi



Dimitri Mitropoulos

the piano. The second half of the program was given over to a poetic, sometimes even dramatic, reading of Mendelssohn's Third Symphony in A Minor ('Scotch'). Rehearings of this nostalgically pastoral work usually hold greater satisfaction than one expects in anticipation. It is rare and beautiful Mendelssohn.

Harris Work Heard

For his New Year's Eve program, Dec. 31, Mr. Mitropoulos chose the following:

Overture to 'Alceste'.....Gluck
'Verklärte Nacht'.....Schönberg
Folk Song Symphony for Orchestra
and Chorus, No. 4.....Roy Harris
(First time in this arrangement)
With Mixed Chorus from Washington
Irving and Boy's High Schools

Mr. Harris's Symphony is in seven movements—five choral, two orchestral—the thematic material of which was drawn either directly or by implication from American folk music of Negro, cowboy, mountaineer or Civil War origin. The choral sections are full-length expositions of such well known songs as 'The Gal I Left Behind Me', 'Bury Me Not on the Lone Prairie', 'When Johnny Comes Marching Home', etc. Several of the movements have been performed before in the last two years as separate pieces.

The composer's misuse of the term "symphony" in connection with this work leads the listener to expect to find things in it that are not there. It is not a symphony, although the vocal material sometimes is treated symphonically in relation to the orchestral material. Neither is it a cantata nor an oratorio. This reviewer, for one, doesn't know what it is. One thing is certain, however: it involves an appalling amount of elaborate, self-conscious and very dull playing around with valuable and, happily, indestructible musical stuffs. This is not the method whereby America's rich vein of common song ever is going to be woven into deathless art music. Simply as an arranger and orchestrator of these tunes, Mr. Harris does a good job. He should let it go at that.

Schönberg's youthful essay for string orchestra, with its melting romanticism, toothsome harmonies and dramatic, linear melodies is a skeleton in the closet of the pan-tonal, cult-founding modernist of maturer years. But it is a fair skeleton, indeed, and it is well preserved for its age. The composer would have shuddered to hear the intense emotionalism, the impassioned lyrical utterances and the perfumed Wagnerian *Weltschmerz* that Mr. Mitropoulos sought out and underscored mercilessly in this "decadent" work. In fact, the conductor saw it in the same theatrical light as the preceding Gluck Overture, and that, surely, is putting a modernist in his place.

R. F. E.

Second Young People's Concert

Rebecca Finn, seventeen-year-old coloratura soprano, made her local debut singing with the Philharmonic Symphony at the second in the series

of Young People's concerts conducted by Rudolph Ganz in Carnegie Hall on the morning of Dec. 19. Miss Finn revealed a fresh and pleasing voice in works by Meyerbeer and Mozart and an arrangement of an Anjou Christmas carol by Estelle Lieblich, her teacher. Mr. Ganz accompanied her at the piano in the last two, and led the orchestra in the first New York hearing of Burnet Tuthill's 'Bethlehem' and in compositions by Weber, Haydn and Rimsky-Korsakoff. The audience joined in the singing of 'The First Noel'.
Y.

Rubinstein Plays Under Ormandy

Philadelphia Orchestra, Eugene Ormandy, conductor, Artur Rubinstein, pianist, soloist. Carnegie Hall, Dec. 15, evening.

Prelude and Scherzo for Strings, Op. 11
Shostakovich
'Symphonie Concertante,' Op. 60
Szymanowski
'Mathis der Maler,' Symphony
Hindemith
Concerto in A Minor, Op. 16.....Grieg

Sumptuous tone was the rule of this concert, and all concerned met the demand wholeheartedly. Mr. Rubinstein's lavish keyboard coloring was supported and abetted by the superior playing of the orchestra. Mr. Ormandy ably supervised the unity and continuity of each composition, maintaining admirable balance between soloist and ensemble, but it was the richness of tone that made distinguished the performances.

In the Szymanowski *Concertante*, based upon fertile Carpathian folk material, the pianist played expertly without overemphasizing his place in the web of the score. Later in the program he was able to display his individual mastery in the Grieg Concerto and the well-worn music achieved fresh interest in his reading.

The early Shostakovich Prelude and Scherzo was romantically presented. In spite of the excellence of these three performances, however, the Hindemith 'Mathis der Maler' dominated the program. Its thrust and originality received full expression, the stunning writing for the brasses earning particular attention.
K.

Fittleberg Makes Debut, Spalding Is Soloist at Treasury Concert

Over 2,000 patriotic music lovers bought war bonds or stamps to hear the New York City WPA Symphony, conducted by Gregor Fittleberg with Albert Spalding as violin soloist, in the third of its series of concerts on behalf of the United States Treasury on the afternoon of Dec. 20, in Car-

(Continued on page 31)



Dear Musical America:

Do you view with alarm? One of our readers does, as the following letter makes more than clear. It's about the critics and their extra-critical activities, to wit:

Dear Mephisto:

Isn't it about time that you or some one free of the log-rolling that goes on in the critical circle does a little plain speaking about a situation that I know would have disgusted Aldrich, Krehbiel, Finck and Henderson? I refer to the efforts of some of our present critics to push themselves forward in other musical lines, using their critical posts as a wedge and getting themselves into all sorts of entanglements with conductors, managers, musical organizations and even artists that make one wonder whether they can possibly write with equal fairness about everybody.

We have critics who aspire to be composers, conductors, singing teachers, pianists, what not! To get works played requires a lot of hobnobbing or worse. To get jobs as a conductor is to have this or that stand-in, pull these wires or those, get chummy with this or that factotum or influential go-between. To rope in pupils means to come into competition not only with other teachers but to become involved in all sorts of disputes over methods that ought not to have any part in critical reviews.

I am not questioning any one's integrity, though I can assure you that there are plenty who do. The composer-critic is frequently charged with favoring the conductors who play his works and using his little hammer on those who do not. The conductor-critic is accused of soft-soaping anyone who will find an engagement for him. The teacher-critic is denounced as unfair because he has or hasn't got a certain singer as a pupil.

This may all be the venom of the enemies of those particular critics. But I submit that the standing of the entire critical profession is put in jeopardy thereby. To hold respect, the critics should avoid competing with composers, artists and teachers and thereby inviting this sort of attack. The public will say that where there is so much smoke there may be some fire. Absolute disinterestedness is the first requisite of fairness, and fairness is the first requisite of all criticism. The critics should stick to their last. Any one who has lived abroad knows how dishonest and undependable criticism is in some

European capitals, where critics are mostly critics only incidentally while they are composers or other musical practitioners by trade. Let us keep this sort of condition from developing here.

CAROL WRIGHT

I assume that Mr. Wright (or is it Miss Wright?) knows that there is a New York Critics Circle. Olin Downes is the president. I would suggest that he (or she) forward to that august body a complete indictment and let the members of the high court sit in judgment on one another. Either that or persuade the newspapers to pay these gentry an honorarium sufficient to enable them to keep body and soul together without doing extras on the side. Still there may be something in what our correspondent says. What do you think?

Anyway, the courts have just held that you can't keep a critic who has a ticket from entering a theatre just because you don't like his reviews—or legal words to that effect. As a matter of fact, the man who won a suit against the Shuberts in which the issue was involved wasn't a critic but just an ordinary theater-goer, but the issue, so far as the newspapers seem to have viewed it, has been one of whether the managements can exclude reviewers whom they just don't want attending their shows. The *Herald-Tribune* even quotes the Shuberts' attorney as saying that "it is not a question of refusing a person admission for race, creed or color, but whether one or two critics have the absolute right to go into a theater".

Then, to continue with the quote, he brings this up: "A critic is a business as such. I don't know how under the provisions of the law a man can be allowed to come in and do business." So he plans some further arguing or appealing.

This is not a rumpus over press tickets of the complimentary order, since of course the management can refuse these at will. (I understand that the Music Critics Circle has before it at the moment an instance of some such development in the case of one of the weekly publications, though I don't know the details). I have before me a pair of Metropolitan "Working Press" tickets, which bear the statement in readable print: "This ticket is a license revocable by the management". Once, if I recall the circumstances, there was really a threat to revoke the "license" in the case of a Brooklyn daily.

But it is the critic as a "business" that strikes me funny—almost as funny as the court ruling at the time of the last war that critics were to be looked upon as "working employees" of the opera houses and concert halls they visited, and hence were to be admitted tax free. Now, I shall scan my daily papers a little more closely than heretofore to see if our opinion vendors are putting on any post-Christmas bargain sales. If I could get one at greatly reduced prices, I might like a brand new shocker about 'Salome' or 'Louise.'

As this is still a free country and as I am sure that Dean Lukken of the University of Tulsa's College of Fine Arts would not divulge any

information of value to the enemy, I print the following—but under protest. My protest refers to the last line. I simply won't have my precious space converted into a sports page. So if you think your team can beat his team, tell it to him—or to the marines. Anyway, here's his letter:

Dear Sir:

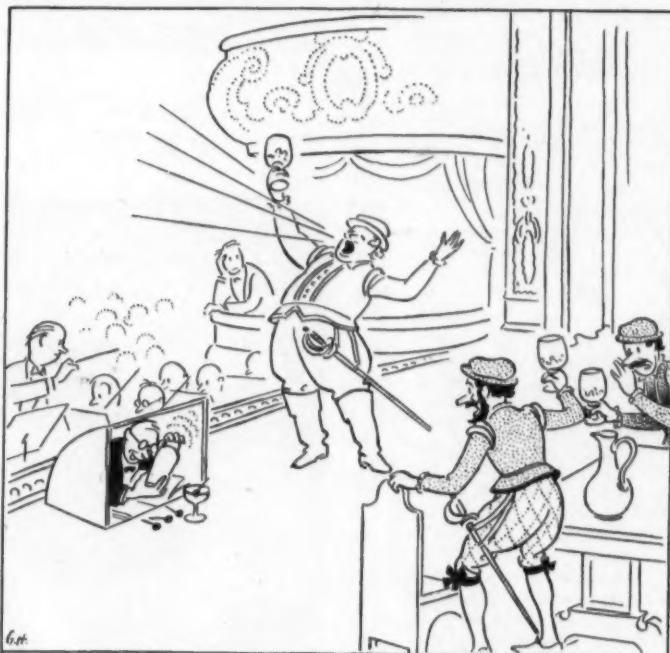
This is the season of the year when the so-called experts are selecting their all-American teams. While the writer does not pose as a Walter Camp, or an Al Schacht, he should like to nominate an ALL-TIME ALL-AMERICAN singing team. It will be noted that this eleven is

in Asia minor", Helen Traubel's "first Tristan", the Schola's 'Messiah' (so Virgil Thomson styled the Oratorio Society's annual event), and, on page three of your own last issue this ingenious bit of counterpoint: "At the concert, Miss Lawrence will sing the role of Venus, in costume, in the Venusberg scene from 'Tannhäuser' with Mr. Melchior, while other artists will appear in excerpts from other operas, some in costume". That goes the double action of Strauss's 'Ariadne auf Naxos' several better.

Then there is all this silly talk about the frightful cold of the Rus-

SCHERZANDO SKETCHES No. 131

By George Hager



"The prompter always gets thirsty during this drinking song."

made up of four men and seven women.

Lawrence Tibbett, baritone } Co-Captains
John Charles Thomas, baritone }

These two are selected because of their great versatility. Both are genuine triple threats.

Arthur Middleton, baritone, probably the most beautiful voice America has produced.

Clarence Whitehill, who deserves a higher recognition than he received.

Louise Homer, contralto

Lillian Nordica, soprano

Rosa Ponselle, soprano

Grace Moore, soprano

Edith Mason, soprano

Marian Anderson, contralto

Helen Traubel, soprano

Honorable Mention: Geraldine Farrar, Alma Gluck, Florence Easton, Mabel Garrison, Gladys Swarthout, Herbert Witherspoon, Emilio de Gogorza, Reinald Werrenrath, Paul Althouse, Florence Hinkle, Richard Crooks, James Melton, David Bispham, Paul Robeson and Richard Bonelli.

Coach, Frank LaForge

First Water-carrier, Bing Crosby (He has probably made more money than any of the above.)

"Can you top this?"

ALBERT LUKKEN

Among the best laughs of the holiday season were the printed reference to a Tchaikovsky work

sian winter. All one has to do is to see the current revival of 'Boris Godunoff', note the peasants romping in the Forest of Kromy scene and find that fairly flimsy attire with short sleeves is perfectly possible and comfortable even when the snow falls. Opera is the great corrector, say I, of all those stupid notions that muddle-headed humanity picks up from looking at maps and reading Nazi propaganda. Lots of people die in opera, but I can't recall of any one freezing to death.

By the bye, speaking of the Nazis, do you suppose some one of their authoritarian composers will give us a lyric drama about Hitler? What prompts me to ask the question is the discovery that Cimarosa in 1792, Paisiello in 1794 and Paër in 1797 composed operas called 'Il fanatico in Berlino'. So far as I have been able to ascertain the text was not by Nostradamus—the more's the pity, since it would be so sweetly Goebbelsesque to umlaut the name like 'Götterdämmerung', sighs your

Mephisto

OPERA: Walter Leads His First 'Figaro', Szell His First Wagner Work

ASIDE from the revival of 'Boris Godunoff', reviewed elsewhere in this issue, highlights of the Metropolitan Opera fortnight included the first assumption by Eleanor Steber of the role of the Countess in 'The Marriage of Figaro' which also had a new conductor in the person of Bruno Walter; a performance of 'Tannhäuser' which brought George Szell to the conductor's chair for his first Wagnerian interpretation in this theater; the debut of Hertha Glaz as Amneris in 'Aida'; another 'Salomé' in which René Maison sang his first Herod of the season. 'Tosca' and 'The Barber of Seville' re-entered the repertoire and there were several repetitions of previous productions with familiar casts.

Walter Leads First 'Figaro'

Bruno Walter conducted his first Metropolitan 'Marriage of Figaro' on Dec. 16. The cognoscenti took note of a material freshening of the spirit of the orchestral playing, as well as of some toning down of various obtrusive elements of parody on the stage. It was something to have Don Basilio's burlesque red wig give way to a believable one of brown. It was good to see one or two costumes that were true to type instead of those that gave a flamboyant touch to the first performances of the current revival. But it was more to hear the score played with affection as well as animation, and to sense an easy certainty of control, once the orchestra had passed a slightly uneven performance of the overture in which the players were not infallibly together. 'Le Nozze di Figaro' is of course, an old story to Mr. Walter, but even those who have experienced his conducting of it many times abroad must welcome it as a delightful "new" adventure in the Metropolitan.

This performance also presented a new Countess. Though her voice is a light one, and as such more suitable to the music of Susanna or Cherubino, Eleanor Steber met the stylistic requirements of the music neatly and was prettily youthful to look upon. Whether the Countess should be, in fact, so girlish in appearance is a question for the fastidious. Apparently it did not trouble the larger part of the audience on this occasion, for Miss Steber was rousing applause and had curtain calls alone. After a nervous beginning with 'Porgi amor' she sang her 'Dove sono' sympathetically and with skill.

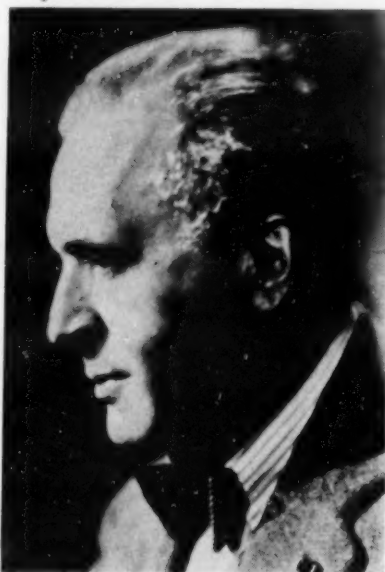
Ezio Pinza's was again the dominating voice of the ensemble as Figaro. Jarmila Novotna presented a familiar Cherubino of grace and charm. Bidu Sayao sang Susanna with her customary skill. Another of the regulars of recent 'Figaros' was John Brownlee in the role of the Count. Irra Petina, Salvatore Baccaloni, Alessio De Paolis and Louis D'Angelo fashioned their buffo bits in their accustomed way. There was a first-rate new Curzio in John Garris. In other roles were Marita Farrell, Mona Paulee and Lillian Raymondi. The staging remained Herbert Graf's. T.

Lily Pons Sings 'Lakme'

Lily Pons returned to the title role in 'Lakme' at its second performance on the evening of Dec. 17, apparently having completely overcome the indisposition which afforded Marie Wilkins the opportunity for her short-notice debut at the earlier presentation. The cast was altered in other ways as well. Nicola Moscona sang Nilkantha; Frances Greer, Ellen; Lucielle Brown-



New York Times
Eleanor Steber, Who Sang the Role of the Countess in 'The Marriage of Figaro' for the First Time



Bruno Walter, Who Conducted His First 'Marriage of Figaro' at the Opera House

ing, Rose; and Mack Harrell, Fred-eric. Jacques Gerard was again the Gerald and Irra Petina the Mallika. Wilfred Pelletier conducted. P.

'Faust' Repeated with Altered Cast

The second performance of Gounod's 'Faust' on Dec. 18 again presented Raoul Jobin, Helen Jepson and Norman Cordon in the leading roles of Faust, Marguerite and Mephistopheles. But their effective delineations were supported by three singers not in the earlier casting. Leonard Warren appeared as Valentin, his well-focused and ample voice earning warm applause, particularly in the 'Avant de quitter ces lieux'. Lucielle Browning appeared as Siebel and Thelma Votipka as Martha. Wilfred Engelman was again the Wagner. Wilfred Pelletier conducted. M.

Szell Conducts Tannhäuser

One of the best conceptions of 'Tannhäuser' set forth at the Metropolitan in several years took the stage on the afternoon of Dec. 19. A leading contributor to this happy state of affairs was the conductor, George Szell, who made his second Metropolitan appearance on this occasion and gave his first performance there of a Wagnerian score. Not only were the orchestral introductions and inter-



Hertha Glaz, as Amneris in 'Aida', the Role of Her Metropolitan Opera Debut

cludes fine symphonic performances but the production as a whole was masterfully directed, sustained and molded from the pit. But Mr. Szell was not alone in excellence. Lauritz Melchior delivered Tannhäuser's narrative in the last act with stunning dramatic effect; Helen Traubel had a new graciousness and dignity as Elisabeth and created a truly religious atmosphere in the Prayer; Alexander Kipnis was an impressive Landgraf; Kerstin Thorborg dealt with the lines of Venus with much vocal success and the chorus outdid itself in the hall of song. Others who assumed their roles with proportionately good effect were Herbert Janssen as Wolfram, John Garris as Walther, Osie Hawkins as Biterolf, Emery Darcy as Heinrich, John Gurney as Reinmar and Maxine Stellman as a young shepherd. E.

'Tosca' Reenters with Moore

An outpouring of soprano and tenor vocalism made notable the first presentation of 'Tosca' on the evening of Dec. 19, with Grace Moore and Charles Kullman the songbirds in question. Having toned down her previous over-dramatization somewhat, Miss Moore lent partial if not entire pleasure to the eye, while the ear was thoroughly gratified by her singing. Mr. Kullman is happy in the role of Cavaradossi and his tones rang out sumptuously in both his big arias and in other dramatic moments. Lawrence Tibbett's Scarpia was expressively sung and acted with restraint. Salvatore Baccaloni was a convincing Sacristan. Smaller roles were entrusted to Walter Olitzki, Wilfred Engelman, and Alessio De Paolis. Cesare Sodero, conducting the Verdi work for the first time in the house, had things well under his fingers, and managed a good deal of pulse while exercising complete control over pace and dynamics. Q.

Novotna in 'Bohème'

'La Bohème' was sung for the third time in the current Metropolitan season Christmas Eve. Jarmila Novotna returned to the role of Mimi, in which she made her Metropolitan debut. Her characterization was one of sympathy and appeal and her singing was consistently effective. Annamary Dickey was an animated Musetta. Frederick Jagel gave resonant voice to Rodolfo and was ably supported by Francesco Valentino, Norman Cordon and George Cehanovsky as the other Bohemians. Salvatore Baccaloni again doubled in

the parts of Benoit and Alcindoro. Cesare Sodero conducted with his now familiar skill. O.

'Lucia' Given Third Time

The fifth week of opera began with the season's third presentation of 'Lucia di Lammermoor' on the evening of Dec. 21. The familiar cast included Lily Pons in the title role, Thelma Votipka as Alisa, Jan Peerce as Edgardo, Leonard Warren as Ashton, Nicola Moscona as Raimondo, Alessio di Paolis as Arturo and John Dudley as Normanno. Frank St. Leger conducted. There was the usual large audience which greeted all participants with enthusiasm and was especially appreciative of Mr. Peerce's big-voiced portrayal of the thwarted lover. E.

'Manon' Repeated

Sir Thomas Beecham conducted his second performance of 'Manon' on the night of Dec. 23, with Bidu Sayao again singing the title role. Charles Kullman was Des Grieux, Norman Cordon as the Count des Grieux and John Brownlee the Lescaut. George Cehanovsky was De Bretigny (indisposition prevented him from singing in the first hearing) and Frances Greer sang her first Poussette. Orchestral support of the singers was particularly sensitive, except in certain moments when voices of medium calibre were overwhelmed. Characterizations were all well done. Q.

Hertha Glaz Has Debut

The season's second performance of 'Aida', given on Christmas night, disclosed a new Amneris, Hertha Glaz making her Metropolitan debut in this role. She was of striking appearance and her costuming was a feature of the performance. Vocally, the part seemed heavy for her in so large a house, particularly since the cast was otherwise one of voices of more than ordinary weight and volume. Miss Glaz should be cast more suitably in some less heroic part as the season progresses. Stella Roman reappeared as Aida and had her customary measure of success. Arthur Carron was a robust Radames and Lawrence Tibbett a vigorous and commanding Amonasro. Lansing Hatfield sang the King with dignity and Nicola Moscona was heard resonantly as Ramfis. Thelma Votipka delivered musically the phrases of the unseen priestess. Wilfred Pelletier conducted. O.

'Magic Flute' Repeated

The season's third presentation of Mozart's 'The Magic Flute' on the afternoon of December 26 was distinguished, like its predecessors, by the excellent conducting of Bruno Walter. The cast was the same as that of the first showing except that John Garris made his initial appearance as Monastatos. Charles Kullman was the Tamino; Jarmila Novotna, Pamina; Ezio Pinza, Sarastro; Josephine Antoine, The Queen of the Night; John Brownlee, Papageno; and Lillian Raymondi, Papagena. M.

A Second 'Salome'

The second 'Salome' of the season—given on Dec. 28—was in most respects a duplication of the first and resulted in much the same success for George Szell, who conducted, and Lily Djanel who sang the titular role though beset with a cold. There was an important change, however, René Maison taking over the part of Herod, which he had been unable to assume at the revival because of illness. His was a vivid and altogether convincing em- (Continued on page 13)

Colleagues Honor Soprano

Marjorie Lawrence Has Ovation at Opera Concert Return — Sings Venusberg Scene with Melchoir—Other Colleagues Appear

The Metropolitan Opera House was filled to capacity on Sunday evening, Dec. 27, to greet the return of Marjorie Lawrence for her first appearance there since March, 1941. With her legs still partially paralyzed from the sudden stroke which interrupted her career more than a year and a half ago, the eminent Australian soprano remained seated as she sang, with Lauritz Melchior, the Venusberg scene from Wagner's 'Tannhäuser.' The ovation which followed, lasting nearly five minutes, was the public's tribute not only to Miss Lawrence's courageous spirit, but to her dramatic, expressive and musically beautiful interpretation. Her singing seemed to have gained in tonal quality, either from the enforced rest or from greater concentration on vocal technique. Her tones were full and free, sensuous and brilliant, easily accomplishing taxing

demands of the role of Venus. The thought came to at least one hearer that other roles might be as successfully performed by Miss Lawrence, in spite of her having to remain seated on the stage—the 'Siegfried' Brünnhilde, for example.

In addition to Mr. Melchoir as Tannhäuser, the Venusberg scene enlisted the services of the ballet and of Erich Leinsdorf as conductor. Scenes from three other operas were also staged. These presented: Jarmila Notova (replacing Bidu Sayão), Charles Kulman, and Norman Cordon in the St. Sulpice scene from 'Manon,' conducted by Sir Thomas Beecham; Lillian Ramondi, Marita Farell, Mona Paulee, Helen Olheim, and John Brownlee in a scene from 'The Magic Flute,' conducted by Paul Breisach; and Licia Albanese, Helen Olheim, James Melton, and Lawrence Tibbett in Act II of 'La Traviata,' conducted by Cesare Sodero. In addition, Sir Thomas Beecham led the orchestra through the Overture of Nicolai's 'The Merry Wives of Windsor,' Lily Pons sang 'Caro Nome' from 'Rigoletto'; Frederick Jagel sang the Flower Song from 'Carmen'; and Ezio Pinza sang 'La Calunnia' from 'Il Barbiere di Siviglia.' H. T.



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MARJORIE LAWRENCE RECEIVING TRIBUTE

At the Gala Performance at the Metropolitan Opera House in Tribute to Marjorie Lawrence (Left to Right), John Brownlee as Papageno, Frederick Jagel, Miss Lawrence as Venus, Lauritz Melchior as Tannhäuser, Lawrence Tibbett as Germont, Lily Pons and Edward Johnson, General Manager

Metropolitan Opera

(Continued from page 12)

bodiment of the almost hysterical tetrarch. Karin Branzell, Herbert Jansen, John Garriss, Helen Olheim, Norman Cordon and others were heard in the same parts as before.

Because of the indisposition of both Bidu Sayão and Marie Wilkins, who was to have substituted, 'La Serva Padrona' had to be withdrawn. The second act of 'La Traviata' was sung in its place with Licia Albanese as Violetta, James Melton as Alfredo, Leonard Warren as the elder Germont, and Mona Paulee as Annina. Cesare Sodero conducted.

Second 'Traviata' Sold Out

A sold-out house witnessed the second performance of Verdi's 'La Traviata' on the evening of Dec. 26. The familiar cast was headed by Licia Albanese as Violetta; Jan Peerce as Alfredo; and Leonard Warren as Germont Père. Other roles were sung by Thelma Votipka, Helen Olheim, Alessio de Paolis, Wilfred Engelman, George Cehanovsky and Lorenzo Alvary. Cesare Sodero gave a gratifying account of himself in the pit.

Grace Moore Re-Appears as Tosca

The season's second performance of Puccini's 'Tosca,' on the evening of Dec. 30, again presented Grace Moore in the title role. Her intelligent characterization and commendable singing were ably seconded by Frederick Jagel as Cavaradossi, and Lawrence Tibbett as Scarpia. Others in the cast were Walter Olitzki, Louis D'Angelo, Lodovico Oliviero, George Cehanovsky, Gerhard Pechner and Tony D'Addazio. The performance was enhanced by the fine playing of the orchestra conducted by Cesare Sodero.

Antoine in First 'Barber'

Replacing Hilde Reggiani at the last moment, Josephine Antoine capably wended her way through the florid measures of Rosina's music in the initial performance of 'The Barber of Seville' for a New Year's Eve audience. That the evening was not a livelier bridge between the old and new years was probably due to an attempt to mix conventionality of por-

trayal—personified by the soprano, by Bruno Landi's Almaviva and by John Brownlee's Figaro—with the exaggerated comedy which has crept in to so many performances where Salvatore Baccaloni figures. The enormous bass himself does not overstep the line between comedy and farce very many times, but his spirit is infectious and his companions seem to be forced into strained antics to keep up with him. The result is not always homogeneous, not to mention agreeable. The comedians in this case were Norman Cordon and Irra Petina, both of whom have comedy at their fingertips and who do not need to overplay. At any rate, the mixture did not jell. Mack Harrell and John Dudley completed the cast. Frank St. Leger's conducting was vigorous.

'Boris' Revived

(Continued from page 5)

sang well as the Innkeeper, had been persuaded to go in for caricature rather than character. Mr. Garriss used his pretty voice smoothly as the Simpleton, but the results were tentative and unconvincing so far as the action was concerned. Its faults as well as its virtues acknowledged, this remained a superior 'Boris,' if scarcely a Russian one. For that the plaudits go to all concerned but primarily to George Szell.

Wilkins Added to Metropolitan

Marie Wilkins, soprano, of Lawrence, Kans., who made her debut as Lakmé at the Metropolitan Opera House on Dec. 2, when illness prevented Lily Pons from singing, subsequently was given a contract with the Association, by Edward Johnson, general manager. Miss Wilkins was born in Cortland, N. Y., and studied music in Ithaca and later in Paris and Milan. Upon her return to this country she sang in operetta and at several music festivals. She reached the finals of last year's Metropolitan Auditions of the Air.

Lawrence to Return to Opera

Marjorie Lawrence, soprano, who was stricken with paralysis in 1941, will be heard for the first time this season in a regular performance at the Metropolitan Opera when she sings Venus in 'Tannhäuser' on Jan. 22.

METROPOLITAN BOARD ADDS TWO MEMBERS

Carleton Sprague Smith and Morton Baum Elected as Opera Directors

Dr. Carleton Sprague Smith, head of the Music Department of the New York Public Library, and Morton Baum, former assistant U. S. Attorney and former Finance Counsel to the Comptroller of the City of New York, were elected recently to membership on the board of directors of the Metropolitan Opera Association, George A. Sloan, president. Dr. Smith and Mr. Baum will serve on the board as additional representatives of the general public, bringing its total membership to thirty-one.

Dr. Smith graduated from Harvard University in 1927 and in 1930 received his Ph.D. degree from the University of Vienna. In addition to his post at the New York Public Library, which he has held since 1931, he has been a music critic on the Boston Transcript; president of the American Library Association, and the American Musicological Society; and chairman of the music committee under the Coordinator of Commercial and Cultural Relations between the American republics in 1940 and 1941.

Mr. Baum is a graduate of Columbia College and Harvard Law School. He served as assistant to Charles H. Tuttle, George Z. Medalie and Governor Thomas E. Dewey when they held the post of U. S. Attorney in New York. He has been a member of the New York City Board of Aldermen; was Tax Counsel to the City Comptroller; has been head of the city's legal bureau for the collection of taxes; and served on a committee to study New York City's finances last year.

San Franciscans in Navy

SAN FRANCISCO, Jan. 4.—Leslie Hodges, formerly conductor with the local WPA Symphony, is serving aboard a United States destroyer. Merrill Jordan, flutist of the Music Lovers' Society, is also in the Navy for the duration.

Kapell to Join Army

William Kapell, pianist and 1942 Town Hall Endowment Series Award Winner, will, according to present indications, receive his award, which consists of a paid engagement on this

season's Town Hall Endowment series. His recital is scheduled for Wednesday evening, Jan. 20, and his induction may take place almost immediately thereafter.

Dorothy Kirsten Wed

Dorothy Kirsten, soprano of the Chicago Civic Opera Company, and Private Edward Oates, former radio technician, were married on Jan. 3 in the Little Church Around the Corner. Private Oates, who is stationed at Fort Dix, N. J., was the head engineer of radio station WINS before joining the Army. The soprano, who now lives in Middletown, N. Y., is a protégé of Grace Moore, and in addition to appearing with the Chicago Opera has sung with the San Carlo Opera Company in New York.

Marian Anderson Gets Award

PHILADELPHIA, Jan. 6.—Marian Anderson, Negro contralto, received on Jan. 5 the annual Citizens Award from the Independent Order of Brith Shalom. In presenting the award, Mrs. Curtis Bok said the organization honored "all the other women of her race and country" by the selection of Miss Anderson.

St. Louis Symphony to Play for Armed Forces

The St. Louis Symphony, Vladimir Golschmann, conductor, will make its first appearance for the benefit of the armed forces on Jan. 12 at Fort Leonard Wood, Mo. The concert was arranged through the volunteer division of the USO.

Ellabelle Davis Joins NCAC

Ellabelle Davis, Negro soprano who made her debut in recital in the Town Hall on Oct. 25, has joined the list of musical artists under the auspices of the National Concert and Artists Corporation. The soprano will join Frank Black and the NBC Symphony in a series of Saturday afternoon broadcasts beginning on Jan. 9.

Concert Violinist and Teacher desires position in college, conservatory or music school, in or near N. Y. C.—25 years teaching experience. Studied with world famous masters. Address Box 110, Musical America.

SERKIN IS HEARD WITH ORCHESTRA

Ormandy Offers Christmas Music—Novelties Given at Youth Concert

PHILADELPHIA, Jan. 5.—An eloquently-communicative interpretation of Beethoven's G Major piano Concerto, No. 4, distinguished the Philadelphia Orchestra's program at its Dec. 26 and 28 concerts, Eugene Ormandy conducting. A masterful soloist, Rudolf Serkin framed his exposition with artistic regard for style and dynamics, bringing to his task unerring technical and tonal skill and sensitive musical intelligence and realizing to the full the poetic connotations of the music. Enthusiastic and prolonged applause honored a truly superlative performance and encompassed Mr. Ormandy and the orchestra, whose collaboration was of a high order in all respects.

In recognition of the Christmas season there were Bach's settings of the chorales 'From Heaven High' and 'Zion Hears Her Watchmen's Voices,' in Mr. Ormandy's orchestral transcriptions. Brahms's Symphony in D completed the list and had an admirably integrated reading.

At the concerts of Dec. 18 and 19 under Mr. Ormandy's leadership a Viennese program afforded a generous measure of melodious and relaxing music with Johann Strauss, Sr., represented by his 'Radetzky' March; Johann Strauss, Jr., by 'The Gypsy Baron' Overture and 'Blue Danube' Waltz, and Josef, by 'The Music of the Spheres' Waltz and 'Frauenherz' Polka-Mazurka, all set forth with verve and polish and keenly enjoyed by the audiences.

Schubert's Symphony in D, No. 3, also contributed to the general pleasure and other works were the Adagietto from Mahler's Symphony in C sharp minor, No. 5, and a group of four Mozart dances.

New Zador Work Played

On Dec. 17 a children's concert with Mr. Ormandy conducting and Mary van Doren as commentator, highlighted the introductory presentation of a 'Children's Symphony' by Eugene Zador. Artfully-devised and effective for its purposes and dedicated to Mr. Ormandy, the work pleased its juvenile auditors. Another featured composition was Harl McDonald's 'From Childhood' Suite in which the harp solos engaged Edna Phillips, for and to whom the piece was written and dedicated.

The remainder consisted of Mr. Ormandy's arrangement of Bach's setting of 'Jesu, Joy of Man's Desiring,' Dukas's 'The Apprentice Sorcerer,' Strauss's 'Emperor' Waltz, and a round of Christmas carols.

With Mr. Ormandy and the entire personnel of the Orchestra giving their services gratis and in the presence of a large audience, there was a special concert at the Academy of Music on Dec. 22 for the joint benefit of the Chinese, British, and Russian War Relief agencies. The evening opened with the display of the flags and the anthems of the United Nations and the program consisted of Prokofiev's 'Classical Symphony' and Shostakovich's Symphony No. 7.

All of the standards usual at regular Orchestra concerts were observed

Philadelphia

By WILLIAM E. SMITH



CONFER ON NEW WORK
Eugene Ormandy, Conductor, and Eugene Zador, Composer, Look Over the Score of the Latter's New 'Children's Symphony,' Which Was Given Its Premiere Performance at the First of the Philadelphia Orchestra's Series of Children's Concerts

in the performances, the Prokofiev having a deft elucidation and the brilliant treatment of the Shostakovich score even surpassing that noted at its initial presentations here some weeks ago.

WPA GROUP BUSY

Sabatini Leads Pennsylvania Symphony Concerts

PHILADELPHIA, Jan. 5.—Adhering to the policy of frequent billing of works by American composers, the Pennsylvania WPA Symphony under Guglielmo Sabatini's direction performed Aaron Copland's 'The Quiet City' and Robert H. Elmore's 'Legend of Sleepy Hollow' Suite at a University of Pennsylvania concert on Dec. 20. Both compositions were cordially accepted, Mr. Elmore, a Philadelphian, rising to acknowledge the applause which greeted his piece. The English horn and trumpet solo passages in the Copland enlisted Nicholas Lannutti and John Maiocco.

Excerpts from 'Tosca,' 'Lohengrin' and 'Die Walküre' were sung by Sonja Celeste Hand, a promising young soprano, and Haydn's D Major piano Concerto had fourteen-year-old Berl Rotfeld as a facile soloist. Weber's 'Der Freischütz' and Rossini's 'William Tell' Overtures were also scheduled.

Among other recent programs by the orchestra a Polish-American list with Walter Grigaitis as guest-conductor proved exceptionally interesting. Piotr Wizla, baritone; Elisabeth Bednarek, soprano, and other soloists, and the Paderewski Polish Chorus, were heard in excerpts from operas by Munchheimer, Lysenko, Joteyko, and Moniuszko; a premiere performance of an orchestral-choral 'Elegy' by Thaddeus Gorecki, Philadelphia composer, was given, and suites by Paderewski and Noskowski, in Mr. Gri-

gaitis's transcriptions, rounded out the bill. Also presented with Mr. Sabatini as conductor and Doris Blake, soprano, as soloist, was a special Christmas concert.

CONCERTS BRING CHRISTMAS MUSIC

Ensembles Offer Seasonal Fare—Chamber Groups Play Novelties

PHILADELPHIA, Jan. 5.—A delectable evening with Christmas music prominent, disclosed the Trapp Family Singer's collective artistry at its best and afforded much pleasure at Town Hall on Dec. 15. The same date witnessed the Matinee Musical Club's Christmas concert at the Bellevue-Stratford with Edward Roecker, baritone, as guest artist, and the club's chorus and orchestra under Harry Sykes and Ben Stad, participating.

Elsa Hilger, 'cellist and member of the Philadelphia Orchestra, assisted by Allison R. Drake, pianist, and Edna Phillips, harpist, pleased greatly by expert technique and musicianship at Ethical Society Auditorium on Dec. 16 in Saint-Saëns's A Minor Concerto, Brahms's Sonata in F, and other works. On Dec. 18 at the Philadelphia Art Alliance an unusually-interesting program of 'Carols of the United Nations' offered some thirty Yuletide songs.

At the Art Alliance on Dec. 20 in the course of the Twentieth Century Music Group's series Yvonne Druian and Robert Cornman were able exponents of piano sonatas by Quincy Porter and Aaron Copland; Hilda Morse, soprano, assisted by Mr. Cornman, proved an expressive vocalist in songs from Hindemith's 'Das Marienleben' cycle; Dohnányi's masterfully written and musically rewarding Quintet No. 2, in E Flat Minor, Op. 26, had a gratifying reading by Vincent Persichetti, piano; Broadus Erle and Sidney Sharp, violins; Leonard Franz, viola, and Esther Gruhn, 'cello. Also billed—a first local performance—was Bohuslav Martinu's Quartet for piano, violin, and 'cello, a well-formulated statement by Messrs. Cornman, Erle, Frantz, and Joseph Druian, revealing a sanely-modern work of sound construction and musical worth.

Platoff Cossacks Sing

Under auspices of the Philadelphia Forum, at the Academy of Music on Dec. 21, the General Platoff Don Cossack Chorus under Nicholas Kostrukoff found hearty favor, their singing and dancing entertaining a large audience. Other recent events included the opening concert of the Women's Symphony Orchestra's twenty-second season at the Benjamin Franklin High School with J. W. E. Leman as conductor and Carolyn Darrow, soprano, and Theodore Kling, tenor, as soloists; a presentation of 'La Traviata' by the Cosmopolitan Opera Company, Theodore Feinman, conductor, and the cast including

Florence Melinson, Joseph Amato, David Weiss, as the principals; a 'Songs for Young People' recital by Gertrude Traubel and assisting artists, a concert by the Germantown Symphony, Jeno Donath conducting.

THREE COMPANIES PRESENT OPERA

Philadelphia, LaScala and Metropolitan Offer Five Productions

PHILADELPHIA, Jan. 5.—Puccini's 'Il Tabarro', in English as 'The Cloak' and Gian Carlo Menotti's amusing 'The Old Maid and the Thief' by the Philadelphia Opera Company at the Academy of Music on Dec. 16 made up a strongly-contrasted and highly-effective double bill.

The macabre Puccini piece was ably directed by Ezra Rachlin, the organization's young associate conductor, and the members of the cast, individually and collectively, met their vocal and dramatic responsibilities convincingly. Listed were: Robert Brink as the barge-master, Michele; Juanita Carter, his "cheating" wife; John Hamill, Luigi, her stevedore-lover; and Catharine Latta, Harry Steinberg, Richard Springman, and Joseph Luts, in various parts.

Sylvan Levin, the company's artistic and musical director, took charge for the Menotti opera and handled matters with his customary skill and efficiency.

Howard Vanderburg used his resonant baritone voice to advantage and did some excellent acting as Bob, the tramp and suspected thief; John Handzlik showed a fine voice and carried out her stage business well as Miss Todd, the old maid; Margaret Spencer was enjoyable as Letitia, the maid; and Catharine Latta accomplished a good portrayal as Miss Pinkerton, the town gossip. The original intent of the work as a radio opera was lived up to by the use of loud speakers for commentary and narrative with Norris West as announcer.

Metropolitan Pays Visit

Presenting the third and fourth in its Philadelphia series of seven performances, the Metropolitan Opera Association offered 'Tosca' and 'Lucia di Lammermoor' at the Academy of Music on Dec. 15 and 29, both operas drawing full houses and witnessing the first local appearances of conductors Cesare Sodero and Frank St. Leger, each impressing by his capabilities.

In the Puccini opera attention focused on Grace Moore's delineation of the name part, new here and generally approved, judging by the audience's reactions. There were also responsive tributes for Charles Kullman, the Cavaradossi, and Lawrence Tibbett, the Scarpia. Completing the roster were Salvatore Baccaloni, the Sacristan; Alessio De Paolis, Spoletta; George Cehanovsky, Sciarrone; Walter Olitzki, Angelotti; Wilfred Engelman, the jailer, and Rina Desana, a shepherd.

Lily Pons, the heroine of the Donizetti work, as anticipated, attained her finest levels and scored her largest share of applause in the Mad Scene. Jan Peerce as Edgar voiced his music admirably and took many bows. Others included Leonard Warren, Ashton;

(Continued on page 15)

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PIATIGORSKY AIDS CINCINNATI LIST

Goossens Has 'Cellist With Symphony — Hains and Coci Are Also Soloists

CINCINNATI, Jan. 5.—Gregor Piatigorsky, appeared as soloist with the Cincinnati Symphony, under Eugene Goossens at the Music Hall on Nov. 27-28, playing the Haydn Concerto in D. The dynamic 'cellist accomplished a full measure of classic loveliness. Also heard were Prokofiev's 'Overture Russe' and Tchaikovsky's Symphony No. 5. The United Nations national anthem on this program was Belgium's.

The concerts of Dec. 11-12, under Mr. Goossens, listed two attractions: Howard Hanson's Symphony No. 3 and the appearance of William Hain, tenor, as soloist. Mr. Hanson's work, heard here for the first time, elicited a favorable reception. Mr. Hain's contribution included songs by Gluck, Purcell, Handel, Mozart, Duparc and Coleridge-Taylor. Again he proved himself admirable as musician and entertainer. The United Nations national anthem on this occasion was Canada's.

Novel to a degree for Mr. Goossens was the enlisting on Dec. 18-19 of Claire Coci, organist, stylist and performer extraordinary, as soloist. Miss Coci gave effective readings of a Delamarter Concerto and solos by Bach, Brahms, and Vierne. The symphony was Mozart's No. 35. The United Nations national anthem was Czecho-Slovakia's.

Ballet Theatre Appears

The Ballet Theatre exhibited their stunning repertoire to Cincinnati on Dec. 4, 5, 6, in two evening performances and two matinees. The musical accompaniment was that of the Cincinnati Symphony under Eugene Goossens, Antal Dorati and Mois Zlatin.

Leading roles were danced by Alicia Markova, Irina Baronova, Lucia Chase, Nora Kaye, Annabelle Lyon, Karen Conrad, Leonide Massine, Andre Eglevsky, Anton Dolin, Yura Lazovsky, Simon Semenov and Richard Reed.

The Ballets for the most part were of the story telling type including 'Pillar of Fire', 'Bluebeard', 'Peter and the Wolf', 'Petrouchka', 'Aleko', 'Helen of Troy', 'Russian Soldier' and 'Three Virgins and a Devil'. In the classic category were 'Princess Aurora' and 'Pas de Quatre'.

VALERIA ADLER

VISITING RECITALISTS APPEAR IN CINCINNATI

Thomas L. Thomas Makes Local Bow—John Charles Thomas and Alec Templeton Heard

CINCINNATI, Jan. 5.—A newcomer to Cincinnati, Thomas L. Thomas, baritone, appeared before the Matinee Musicale Club at the Netherland Plaza on Dec. 9 in a rather unconventional program. His vocal artistry was revealed in Italian, French and Welsh songs, as well as in the 'Largo al factotum' of 'The Barber of Seville' and a group of Negro spirituals. Substituting at the piano for Marino Nardelli was an adequate accompanist announced simply as Mr. Hammond.

The second attraction in the current Artist Series, John Charles Thomas, was presented at Taft Auditorium Nov. 11, by J. H. Thuman. Carroll Hollister presided elegantly at the piano. The program which

ranged from Handel and Bach, through Verdi to Mussorgsky, found the baritone at his vocal best and in high spirits. He concluded with songs from the Kentucky hill folk who dwell not too far from his urbane auditors.

Alec Templeton was presented by Mr. Thuman at the Taft on Nov. 29. He scampered through a few ephemeral things, but remained to demonstrate with Bach and Brahms that he was a pianist of facile technique and rich tone.

V. A.

BOSTON SYMPHONY VISITS CLEVELAND

Grossman Opens Philharmonic Year and Women's Ensemble Plays

CLEVELAND, Jan. 5.—An important event in the celebrity concert series under the management of Mrs. Emil Brudno, was the appearance of the Boston Symphony on Dec. 11. Dr. Koussevitzky again gave the audience which filled Public Music Hall an evening of rare satisfaction.

Opening with Ettore Pinelli's arrangement for strings of a suite by Corelli which was impeccably played, the program continued with Prokofiev's Suite, 'Lieutenant Kije'. Its delightful humor and satire failed to impress the majority of those present. For those familiar with the story the performance was magnificent. Ravel's 'Daphnis and Chloe' and the Tchaikovsky Fourth Symphony completed the program. Applause always seems a poor medium to express enthusiasm after such a performance.

Philharmonic Appears

The Cleveland Philharmonic presented the first concert of its fifth season on Dec. 6. F. Karl Grossman conducted and Robert Zupnik was soloist in the Handel Concerto for oboe and string. Mr. Zupnik was one of the three young artists who organized the orchestra in 1938 to give local instrumental students the opportunity to acquire a professional type of orchestral experience and prepare themselves for positions in the symphonic field. Twenty-one former members have been accepted in this field. The program also offered the Prelude to 'Lorelei' by Bruch, Suite for orchestra by MacDowell, Prelude to 'Traviata' by Verdi, Waltz, Op. 54 by Dvořák, and the Overture to 'La Gazza Ladra' by Rossini. The soloist was given a special leave of absence from his duties at Carlisle Barracks, Pa., where he is serving in the Medical Field Service School Detachment.

The Cleveland Women's Orchestra gave a concert sponsored by the Women's Group for Allied War Relief, for medical aid to Russia on Dec. 20 in Severance Hall. Florence Salb, a talented young pianist was soloist in the Chopin Concerto in F Minor. The Russian Choir, led by Nicholas Benyo, contributed vocal selections. Hyman Schandler, the founder and conductor of the orchestra, led the players in an effective performance of Tchaikovsky's Fourth Symphony and 'Capriccio Italian', and in support of the soloist.

WILMA HUNING

Northern Ohio Opera Association Plans Metropolitan Visit

CLEVELAND, Jan. 5.—Thomas L. Sidlo, chairman of the Northern Ohio Opera Association has announced the opening date of the eighteenth season of grand opera by the Metropolitan Opera Company to be April 5. Mr. Sidlo's report to the guarantors announcing a season of eight performances included the financial statement

'CARMEN' HEARD IN PHILADELPHIA



Jennie Tourel Who Was Heard as Carmen in the LaScala Company's Production, with Giusseppe Bamboschek, Conductor (Left), Mrs. Walter A. Knerr, President, and Francesco Pelosi, General Manager (Right)

(Continued from page 14)

Norman Cordon, Raymond; Thelma Votipka, Alisa; Alessio De Paolis, Arthur, and John Dudley, Norman. The choral singing and the dances were up to Met standards and Richard Rychtarik's settings and costumes enhanced the color and atmosphere of the production considerably.

La Scala Give Bizet Work

By the volume and duration of its plaudits the capacity audience which attended the Philadelphia La Scala Opera Company's performance of Bizet's 'Carmen' at the Academy of Music on Dec. 18, relished the proceedings greatly. Giuseppe Bamboschek again demonstrated himself a

conductor conversant with the requirements of operatic art.

More than usual interest centered in the initial local and successful appearance of Jennie Tourel in the title role, her interpretation being marked by fluent and expressive as well as very agreeable-textured vocalism and an intelligently-developed and compelling characterization histrionically, although less fiery and exciting—and one might add, less "vulgar"—than is the case with some singers.

Sydney Rayner won applause as Don José and other parts employed Gloria Vanda, Micaela; Stephen Ballarini, Escamillo; Walter Strafford, Zuniga; Francesco Curci, Richard Wentworth, Donald Dame, Mildred Ippolito, Ardell Warner, Charles Miller.

showing last season's net income as \$4,351, which brings the surplus fund to \$55,520. W. H.

CLEVELAND GROUP MARKS 50TH YEAR

Singer's Club Dedicates Concert to Only Active Charter Member

CLEVELAND, Jan. 4.—With the first of its two annual concerts on Dec. 8, the Singer's Club of Cleveland celebrated its fiftieth season. The concert was dedicated to Homer Barnes Hatch, only living charter member still active in the affairs of the club. He has been program editor for many years. The new conductor, George F. Strickling, made his first appearance and was warmly applauded for his excellent work.

Boris Goldovsky, former director of the club, returned from Boston to appear as piano soloist, in place of Normon Cordon whose Metropolitan Opera commitments canceled his engagement with the club. Mr. Goldovsky played two groups of solos. The Golden Anniversary program called upon the following members as soloists: Earl Sauvain, Alan Linsenmeier and Gordon McKinnon.

Mr. Hatch was affectionately greeted and applauded at length after the performance of his setting of Eugene Field's poem, 'A Little Peach'. Alfred R. Willard is assistant conductor and organist of the club, and Lawrence Stevens, its capable accompanist.

Walter Blodgett, curator of music at the Cleveland Museum of Art, directed a Christmas concert of keen interest on Dec. 20. The local choral

groups collaborating were the Men's Glee Club of the Warner and Swasey Company directed by E. W. Gressle; the Southland Serenaders of Karamu House, directed by Thomas Hill, and the St. James Festival Choir and Unitarian Church Choir under Mr. Blodgett.

WILMA HUNING

Civilian Defense Selects Two Songs

WASHINGTON, D. C., Jan. 5.—The Office of Civilian Defense has selected two entries from the many submitted in the contest for a theme song. They are: 'Do Your Share', by Valerie Wynne and Victor Doray; and 'Civilian Defenders' March', by Jack Taishoff. The contest judges were Eugene Ormandy, of the Philadelphia Orchestra; Art Brown, theater organist; and Alice Eversman, music editor of 'The Evening Star'. The winning composers will receive official citations at later dates. A. T. M.

Gorecki Work Has Premiere

PHILADELPHIA, Jan. 5.—An 'Elegy' for 'Our Dead of December 7, 1941' by Thaddeus Gorecki, local composer, a setting of an Ode by Horace and inspired by 'Pearl Harbor', was given its premiere under the baton of Walter Grigaitis who conducted the Pennsylvania WPA Symphony recently in a Polish-American program. The Paderevski Polish Chorus and guest artists participated. W.E.S.

Musicians Contribute to Blood Bank

Fifteen members of the New York Philharmonic-Symphony gave a pint of blood each to the plasma bank of the American Red Cross Chapter at the offices of the New York chapter, recently. The remainder of the orchestra will follow in similar groups, according to their spokesman, Calmen Fleisig.

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Dr. Rodzinski's Appointment

THE appointment of Artur Rodzinski as musical director of the New York Philharmonic-Symphony is one of the most significant developments in the national symphonic realm in several years.

Anyone who has had even the most casual experience with the operations of a large musical ensemble, such as a symphony orchestra, is sufficiently aware that a single directing head entrusted with full responsibility for the artistic and technical quality of its performances and with the power of "hire and fire" over its personnel is one of the first essentials for success.

The Philharmonic-Symphony Society has not delegated such authority to any conductor in many seasons and its absence has been all too evident in uneven performances, lack of adequate preparation in some instances, and a general confusion of ideas and methods which has mitigated against the fullest artistic realization of the orchestra's resources.

There has been no direct statement from the Society that Dr. Rodzinski's powers will be so comprehensive as suggested here. But the title, "musical director", as customarily used in this connection, scarcely could mean anything else. And it may be assumed that the Society would not bestow the title and then withhold the powers with which it is synonymous.

The directors of the Society are to be congratulated upon the creation of this new office and also upon their choice of a musician to fill it. Dr. Rodzinski has had much success with this orchestra in the past. He has a happy faculty for devising programs which are both interesting and substantial and his authoritative performances have won not only the respect but the admiration of both public and press.

The Philharmonic season is a long and arduous one, and periodic relief for the man at the helm is an obvious necessity. For these periods, the orchestra will have the excellent and familiar services of Bruno Walter as well as those of Efrem Kurtz,

and of the American conductor, Howard Barlow, whose appearances early this season were a source of much satisfaction to champions of native conducting talent.

If the new dispensation works out as well in practice as it appears in prospect, New York may look forward to one of the most fruitful years from its resident orchestra within recent memory.

Success for Opera in Chicago and San Francisco

A GAIN there is occasion for wonder and applause at the resourcefulness of some of the nation's musical institutions in meeting the exigencies of war and attendant economic dislocations. This time resounding "bravos" are due the two leading lyric theatres of the West—the Chicago and the San Francisco opera companies, both of which have completed their wartime season not only with success, but with *exceptional* success, both financial and artistic, and already are looking forward confidently to next season.

The Chicago company, of which Fortune Gallo is general director, encountered many difficulties involving curtailment of transportation, illness of leading artists, the necessity for last-minute changes and the like, yet the management has pronounced its season a success on all counts. Among other achievements, the deficit was pared to \$28,000, with \$4,500 of that sum representing payment on debts contracted in a former season.

Another bright picture is presented by San Francisco where the opera series finished with no deficit whatever, but a cash balance of \$2,872, according to the announcement of Kenneth Monteagle, president, and Paul Posz, business manager of the company. This is the first season since the opera's removal from the Civic Auditorium to the War Memorial Opera House that the company has not ended with a deficit. Incidentally, some 7,000 service men were admitted to choice seats for only fifty-five cents and \$1, and it is reported that seventy-eight per cent of the choristers who sang opera by night were turning out the tools of war in local factories by day.

Personalities



Fritz Kreisler in His Dressing Room After a Recent Recital

Stevens—A military Christmas was had by Risé Stevens of the Metropolitan who spent the day with her husband, Walter Szurovy, a private in the Signal Corps at Fort MacArthur, Calif.

Traubel—The Naval training schools at Des Moines and Cedar Rapids, Iowa, for the WAACS and WAVES, have been the recipients of libraries of records of classical music given by Helen Traubel, who included a number of her own recordings in the gifts.

Hempel—The former Metropolitan Opera soprano, Frieda Hempel, went to the A.S.P.C.A. shelter in New York recently to retrieve Brownie, a lone dog which had evaded capture for five years in Central Park, but who had, during that time, been fed by Miss Hempel. Brownie will now share Miss Hempel's apartment with a Pomeranian who has hitherto existed unchallenged.

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MARION BAUER TO HEAD COMPOSITION CONTEST

Named Chairman of First Student Competition Sponsored by the Music Clubs Federation

Marion Bauer, composer, lecturer and writer on musical subjects, recently accepted the chairmanship of the first student composition contest sponsored by the National Federation of Music Clubs, Mrs. Guy Patterson Gannett, president. Miss Bauer, whose compositions include works for orchestra, chamber ensembles, stage, ballet, chorus and solo voice as well as for violin and piano, has been New York editor of the *Musical Leader* since 1926. She was an associate editor and contributor to the 'International Encyclopedia of Music and Musicians' and the author of several books including 'Twentieth Century Music' and 'Musical Questions and Quizzes.' She has been an associate professor at New York University since 1930 and has been active in the League of Composers, the Society for the Publication of Contemporary Music, the American Composers Alliance and many other musical organizations.

Collaborating as judges with Miss Bauer and H. Merrills Lewis of the music faculty of Furman University, Greenville, S. C., National Chairman of the Student Division of the Federation, will be Bernard Wagenaar, composer-conductor, Wallingford Riegger, head of the composition department of the Metropolitan Music School, and Henry Cowell, composer-pianist.

The contest, which is open to native-born composers between eighteen and twenty-five, offers awards of fifty dollars each in two classifications, and second prizes of twenty-five dollars, coupled with the promise of a performance of the winning works at the next Biennial Convention of the Federation. Class 1 is for compositions for piano and any string instrument. Class 2 is for a composition for a string trio. An entrance fee of \$1 is required, which will aid in defraying the expenses of the contest. Compositions must be sent to Marion Bauer, National Chairman of Student Composition Contests, 115 West 73rd St., New York, N. Y.

Review of the Year

(Continued from page 9)

Symphony until his retirement in 1929, passed at sixty-nine (April 17).

Michel Fokine, one of the creators of the Russian Ballet, and the greatest choreographer of his time, was taken on Aug. 22. Emanuel Feuermann, high in the list of contemporary 'cellists, met death at the comparatively early age of thirty-nine (May 25). And the distinguished pianist and teacher, Emil von Sauer, whose name had already become almost legendary in the annals of musical pedagogy, died in Vienna on April 29.

With no pretensions to completeness, this chronicle is at least an assurance that the wheel turns, that music has met the challenge to carry on, and that we enter a new year of war with the fortitude and success of the last to sustain us.

'Louise' to Be Benefit

The annual benefit opera for the Free Milk Fund for Babies, this year, will be Charpentier's 'Louise' to be presented at the Metropolitan Opera House on the afternoon of Jan. 15. The cast is to be headed by Grace Moore, René Maison, Doris Doe, and Ezio Pinza, with Sir Thomas Beecham conducting. The annual benefit opera is presented to continue and en-

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1923



Above: Giovanni Martinelli as Arnold, Giuseppe Danise in the Title Role (Center). Rosa Ponselle as Mathilde (Right)

PRINCIPALS IN REVIVAL OF 'WILLIAM TELL' AT THE METROPOLITAN

Far Left: Adamo Didur as Gessler. Center, José Mardones as Walter. Right, Merie Sundelius as Jemmy

Definitely a Record

Edward Johnson, tenor of the Metropolitan Opera, established what seems to be a record by appearing in seven roles in eight consecutive performances. These were the leading tenor parts in 'L'Amore dei Tre Re'; 'Manon Lescaut,' 'Tosca,' 'Carmen,' 'Boris Godunoff,' 'Loreley,' and 'Pagliacci.'

1923

Oh, Please Do!

A suggestion anent the advisability of mutes for the saxophone has been met with another to the effect that what the saxophone needs is a Maxim silencer.

1923

Music from Guadalcanal?

Efrem Zimbalist back from Japan encountered in Japan, "a surprising enthusiasm for music of the Western World."

1923

Chicago's Opera Week

During New Year's Week, Chicago heard 'La Juive' with Raisa and Charles Marshall, 'The Barber' with Galli-Curci and Schipa; 'Samson' with Homer and Marshall; 'Forza del Destino' with Raisa and Crimi; 'La Traviata' with Galli-Curci, Schipa and Rimini; and 'Il Trovatore' with Muzio, Van Gordon, Crimi and Formichi.

1923

Useful, Probably

A library where the published works of every composer will be available has been established at 15 Boulevard des Italiens, Paris by the recently organized Franco-American Musical Society.

1923

Season's First Novelty

'William Tell' Awakens From Long Sleep at Metropolitan. Rossini's Nonagenarian Opera Revived with Martinelli, Ponselle, Sundelius, Didur and Mardones with Danise in Title Part.

1923

large the Milk Fund, of which Mrs. William Randolph Hearst is founder and president.

New Chamber Society Formed

Rene LeRoy, flutist and head of the LeRoy Trio, will serve, along with Virgil Thomson, composer and music critic of the New York *Herald-Tribune*, and Yvonne de Casafuerte, as director of a new chamber music society to be known as the "Serenade." The society, which will offer a series of concerts of contemporary and rarely heard classical chamber music in the auditorium of the Museum of Modern Art beginning in March, for the benefit of the American Theater Wing's Stage Door Canteen, will follow the tradition of the original Paris chamber music society of the same name headed by Mme. de Casafuerte.

The University of London Musical Society has resumed its weekly choral practices at the Royal Academy of Music.

COLLEGE FORCES GIVE PRE-HOLIDAY FESTIVAL

Recital, Opera and Passion Events Presented at Bob Jones Campus in Cleveland, Tenn.

CLEVELAND, TENN., Jan. 5.—The Bob Jones College presented its Pre-Christmas Festival of recitals, monologues, an opera and the St. Matthew Passion from Dec. 12 to 17. The opening program was presented by Howard Boatwright, violinist, accompanied by Magdalene Amstutz. Works by Handel, Bruch, Mattheson-Burmester, Debussy, Falla-Kreisler, Bloch, Ravel and Paganini-Kreisler were heard.

Bob Jones, Jr., gave monologues from the works of Browning and Shakespeare on Dec. 14. Lois Bannerman, harpist, and Clyde Keutzer, tenor, gave a joint recital the following evening. Edna Mae Holmes was the accompanist for Mr. Keutzer.

The opera, on Dec. 16, was 'Il Tro-

vatore', conducted by Oliver Steiner. Florence Kirk, Elizabeth Wysor, Joseph Clifford and Alfredo Chigi sang the leading roles. Others in the cast were Margaret Smith, Nino Ruisi, Mr. Keutzer and Larry Brown. The Bach Passion enlisted as soloists Miss Kirk, Miss Wysor, Mr. Clifford and Mr. Ruisi. Mr. Steiner conducted and Harriette Parker and Miss Holmes were the accompanists.

Anna Louise David Plays for Service Men in California

SAN FRANCISCO, Jan. 5—Anna Louise David, harpist, has been devoting herself almost entirely to arranging and presenting concerts for the armed forces at the U. S. O. camp and at near-by Army, Navy and Air bases. One of her recent appearances was at the Naval Reserve Aviation Base at the Oakland Airport, Livermore Field, where she shared the program with Robert Nalle Thompson, violinist, Mary Cook Coward, soprano, and Egil Carlson, pianist.

CONCERTS: Holidays Bring Choruses to Recital Halls

VOCAL ensembles took the lead in number of events of the fortnight. The New York Oratorio Society gave its annual 'Messiah' (reviewed on another page), the Trapp Family Choir sang, the People's Chorus, Down Town and Mount Holyoke Glee Clubs were heard. The League of Composers gave a "birthday" concert with works by six composers. Vocalists appearing were Suzanne Sten, Vivian Collier, Marguerite McDonald, and Elisabeth Schumann, who was heard in a benefit recital jointly with George Chavchavadze, pianist. Other instrumentalists were Howard Boatwright, violinist, and Jorge Bolet, pianist. Angna Enters returned and a performance of Glinka's 'Russlan and Ludmilla' was offered in concert form.

Jorge Bolet, Pianist

At his third New York recital, given at Carnegie Hall on the evening of Dec. 18, Jorge Bolet, young Cuban pianist, confirmed the deeply favorable impression that he had made on previous appearances. As before, he displayed a technical equipment adequate for all the demands made by the list he had chosen and good taste in matters of interpretation. He opened his program with two Schubert impromptus, to the lyrical essence of which he showed spontaneous responsiveness, and then used the four Chopin Scherzos as the major feature. Of these the most satisfyingly played were those in E Flat Minor and E; the deeper emotional significance of the other two seemed to elude him. Fluent performances of pieces by Godowsky, Albeniz, Debussy and Falla were further features of the program. C.

Peoples Chorus in Holiday Festival

The fifteenth annual Christmas Song Festival of the People's Chorus of New York, L. Camilieri, conductor, was held on the evening of Dec. 22 in Carnegie Hall. Dedicated to the armed forces of America, the program included the singing of carols and patriotic songs on the part of both chorus and audience. In addition, other choral music appropriate to the season was presented and Marian M. Camilieri and Anne M. Thompson were soloists in several numbers. A traditional feature was the reading of



Jorge Bolet



L. Camilieri



Suzanne Sten



Howard Boatwright

Christmas poems by Mrs. John Henry Hammond, chairman of the organization. There was an audience of good size. R.

Suzanne Sten, Mezzo-soprano

Suzanne Sten, mezzo-soprano, first heard here several seasons ago, gave her second Manhattan recital in the Town Hall on the afternoon of Dec. 27. Her program included an aria from Puccini's 'Alessandro nelle Indie', a group of Schubert Lieder, several songs in English and Mahler's 'Lieder eines fahrenden Gesellen'. Certain differences in vocal production were noticeable on this occasion, as compared to Miss Sten's previous appearance, which made her singing less impressive and interfered considerably, at times, with the proper style and evocation of the music. The voice, however, is basically a good one, and the performance was much appreciated by a friendly audience. R.

Vivian Collier, Soprano

A pleasing voice of light quality and a marked penchant for lyrical style were disclosed by Vivian Collier, young Negro soprano, in her debut recital in the Town Hall on the evening of Dec. 16. Her program, including a group of old Italian songs, an aria from 'La Forza del Destino', Lieder by Brahms and Schubert, English and French groups and spirituals, was well calculated to display the type of vocalism for which she is best suited. Milne Charney was the accompanist. R.

Howard Boatwright, Violinist

Howard Boatwright, a young violinist from Virginia, gave his New York debut recital at Town Hall on the evening of Dec. 29, with Vladimir Sokoloff at the piano, revealing marked

refinement of style and a pleasing if small tone, coupled with a smoothly facile left-handed technique. The opening Handel Sonata in D needed greater breath of tone and style, while the Pizzetti Sonata in A was represented almost as a piano solo with violin obbligato, but the smaller pieces, Bloch's 'Nigun', Debussy's 'La plus que lente valse' and the Paganini-Kreisler 'La Clochette,' played with freedom from nervous constraint, had a distinctive ingratiating charm. C.

Marguerite McDonald, Soprano

Miss McDonald, accompanied by Alderson Mowbray, revealed in her recital in Town Hall on the evening of Dec. 15, a light voice of fair natural quality but not under sufficient technical control. What, in the initial Pastoral by Veracini seemed to be nervousness, in the succeeding 'O Cessate di Piagarmi' by Scarlatti and the aria 'Divinites du Styx' from Gluck's 'Alceste', proved to be insecurity. In the last-named particularly there were some thin, edgy tones and occasional deviations from pitch. A section of her program devoted to Lieder included works by Brahms, Pfizner, Wolff and Marx, and French and English songs and other works completed the program. W.

Down Town Glee Club

George Mead conducted the annual Christmas concert of the Dawn Town Glee Club in Carnegie Hall on the evening of Dec. 16. The Saint Paul's Choristers of Saint Paul's Church in the Village of Flatbush, Ralph A. Harris director, assisted. Hugh Ross was the accompanist and Harold Friedell, organist. A group of war songs by Crawford, Clute, English, Cowan and Mead was a highlight of the program which also presented folk songs of various peoples and works by Buxtehude, Mackinnon, Shaw, Bach-Gounod, Enders, Johansen and Schubert. M.

Mount Holyoke Glee Club

The Mount Holyoke Glee Club, directed by Ruth Douglas, presented its annual program of Christmas carols in the Town Hall on the evening of Dec. 18. Viva Faye Richardson was the accompanist. Edward Barry Green was the assisting artist, playing organ compositions by Bach, Pachelbel, Handel and Boehm. The Glee Club sang carols of French, German, Russian, Croatian, Irish, English, Huron Indian and Negro origin, the last enlisting Mary Alexander as soloist. Also heard were works dedicated to the club by Harold Friedell and John J. Bishop. The audience joined in singing two popular carols at the close of the program. Y.

Trapp Family Singers

At the second of their two Christmas concerts at Town Hall on the afternoon of Dec. 20, the Trapp Family held another capacity audience in thrall until the very last encore. The program began with Byrd's 'O magnum mysterium' and an anonymous Thirteenth Century English 'Alle psal-

GLINKA'S 'RUSSLAN' IN CONCERT FORM

First in Series of Russian Operas Given by Kachouk Company in Town Hall

'Russlan and Ludmilla', the first in a series of Russian operas to be presented in concert form this season by Michel Kachouk, was heard by a large audience in the Town Hall on the evening of Dec. 26.

Presented with a full cast of principals, a chorus and two-piano accompaniment, this performance of the early masterpiece of Russian operatic music was interesting chiefly because it offered an opportunity to hear a work virtually never performed in this country. The presentation itself, while earnest and sincere, was not prepared with sufficient care and came off with many rough edges and loose ends. Valentina Vishenevskaya sang the music of Ludmilla, Boris Vronovsky sang Russlan, and Ivan Basilevsky was the musical director. R.

lite cum luja' and reached a climax in the final group of carols, sung around a table by a Christmas tree with touching devotional sincerity, and especially in the Tyrolean 'Lullaby of the Virgin' sung by the Baroness von Trapp with humming descant by the others. The Loeillet Sonata for recorder, spinet and viola da gamba was substituted for the Sammartini Sonata by request, and yodelling songs were added. C.

Angna Enters Returns

After an absence of two seasons, the unique entertainment styled 'The Theater of Angna Enters' returned to enliven the Yule season on the evening on Dec. 27, at the Alvin Theater. In a series of six performances during the holiday week, Miss Enters introduced some new "compositions" including 'Dilly-Dally,' a sharp satire on surrealist art; 'Hollywood Horror Story,' anent movie job-hunting, and 'Harlot's Progress' which depicts the wages of sin in reverse. In addition there were the familiar items, 'Delsarte', 'Field Day', 'Piano Music No. 4', 'Pavana,' the celebrated 'Boy Cardinal,' and others. Enters enthusiasts kept the theatre well filled throughout the engagement. E.

French Artists in Benefit

Another in the series of concerts for the benefit of the Coordinating Council of French Relief Societies was given at 451 Madison Avenue on the evening of Dec. 16 with Marcel Hubert, Gaby Casadesus and René LeRoy participating. The cellist, with Harold Dart at the piano, played a charming sonata by Francoeur-Trowell and pieces by Fauré and Boulanger, joined by Fauré and Boulanger, joined by Fauré and Boulanger, joined by Fauré and Boulanger. (Continued on page 23)

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(Continued from page 3)

ance or a rehearsal. Alois Hruby, who in the early years was a member of the 'cello section, now plays trumpet.

The orchestra's first manager, Adella Prentiss Hughes, is still actively engaged in its affairs as secretary and honorary vice-president of the Musical Arts Association, sponsor of the orchestra. She is now affectionately called 'The mother of the Cleveland Orchestra'.

Play Program of 1918

At the invitation of Rudolph Ringwall, associate conductor, Dr. Sokoloff also conducted the Sunday Twilight Concert on Dec. 13, including the orchestral part of the first program which was played on Dec. 11, 1918, in Gray's Armory. The vocal selections of the initial concert were omitted, to conform to the hour time limit for these Sunday programs. A capacity audience and the orchestra men joined in making this a gala occasion. The program included Liszt's 'Les Preludes', Liadoff's 'The Enchanted Lake', a Suite from Bizet's 'Carmen', and the second and fourth movements from the Tchaikovsky Fourth Symphony. Dr. Sokoloff also conducted the regular weekly broadcast on Dec. 12.

Among the many messages of congratulation and good wishes received by the Musical Arts Association from celebrities of the musical world were those sent by Dame Myra Hess, the late Dr. Frederick Stock, Jascha Heifetz, Fritz Kreisler, Carlos Chavez, Edward Johnson, Serge Koussevitzky and Marshall Field.

Dr. Rodzinski returned from his four-weeks engagement as guest of the New York Philharmonic-Sym-



Nikolai Sokoloff, First Conductor of the Cleveland Orchestra, Who Returned to Lead Anniversary Concerts

phony to conduct the program on Dec. 17 and 19. Philip Kirchner, who has held the post of first oboist since the first season of the orchestra, was soloist, playing Eugene Goossens's Concerto. With inexhaustible skill he overcame technical difficulties effortlessly. Paul Creston's clever fugue-like development of a staccato tune first given out by the flute, and then by various other instruments and combinations of instruments, which he titled 'A Rumor', was included in a program which opened with the Overture to 'Der Freischütz' by Weber and closed with Brahms's First Symphony.

The half-way mark of the season fell on Christmas night when the tenth program was played. The Russian 'cellist Raya Garbousova

made her third appearance as soloist with the orchestra, playing the Boccherini Concerto in B Flat and the Tchaikovsky Variations on a Rococo theme for 'cello and orchestra, Op. 33. Dr. Rodzinski conducted Harold Bryn's arrangement for string orchestra of six harpsichord Sonatas by Domenico Scarlatti, and 'Scenario for Orchestra on Themes from Show Boat' by Jerome Kern.

Podis Takes Posselt's Place

During Dr. Rodzinski's absence, Dr. Ringwall presented the seventh program in the symphony series on Dec. 3 and 5. He conducted the Overture to 'The Impresario' by Mozart, the Mendelssohn 'Scotch' Symphony and the Introduction and Wedding March from 'The Golden Cock' by Rimsky-Korsakoff. Due to the sudden illness of Ruth Posselt, who was to have appeared as soloist, a twenty-one year old Cleveland pianist, Eunice Podis, was heard.

Miss Podis has been soloist with the Summer Orchestra and recently on one of the international broadcasts from Severance Hall. She played the Tchaikovsky Concerto in B Flat Minor with mature artistry and technical ability.

Ringwall Leads Sunday Events

Dr. Ringwall conducted the popular Sunday Twilight concerts of Dec. 6, 13, and 27, which attracted capacity audiences. He has included either a work or an arrangement by a Cleveland composer on each one of these programs. Those represented have been Dr. Arthur Shepherd, Clarence Metcalf, George Henry Lovett Smith and F. Karl Grossman. A second series of Twilight Concerts has been announced for Jan. 24 and 31, Feb. 21, and 28, March 7 and April 4.

MILWAUKEE HEARS VISITING ARTISTS

Rachmaninoff, Arrau, Della Chiesa and Thibault Welcomed to City

MILWAUKEE, Jan. 5.—Many recitalists appeared in Milwaukee during the first half of the season, including Rachmaninoff, Claudio Arrau, Vivian Della Chiesa and Conrad Thibault.

The Arion Musical Society presented Rachmaninoff at the Auditorium before an audience of 5,000. Chopin furnished the principal fare of the evening, and the chief work was the B Minor Sonata in a truly memorable reading. The F Minor Ballade, Nocturne in F Sharp Minor, Valse in A Flat Minor and Scherzo in C Sharp Minor were the briefer Chopin works. Three 'Etudes Tableaux' by the performer and three Etudes by Liszt completed the brilliant program.

The Civic Concert Association opened its season with Claudio Arrau, the Chilean pianist. His program required superb technical equipment, mastery of dynamics and coloring, all of which he revealed to an amazing degree. Outstanding were the 'Jeux d'Eau a la Villa d'Este' of Liszt, the 'Jeux d'Eau' of Ravel and the 'Feux d'Artifice' of Debussy, all played with breath-taking ease. Equally beautiful was the 'La Maja y el ruiseñor' of Granados. Other works by Haydn, Brahms and Liszt swelled the program.

On Dec. 17 the same association presented Vivian Della Chiesa, soprano, and the baritone Conrad Thibault. The soprano offered music by Donaudy, Verdi, Mascagni and Nevin, alone, and in duet with Mr. Thibault sang the 'La Ci darem la mano' from Mozart's 'Don Giovanni', and the 'Dite alla Giovine' from 'Traviata'. Mr. Thibault sang music by Malotte, Kern, Carpenter and Massenet, alone. At the piano for Miss Della Chiesa was Karl Kritz, and for Mr. Thibault, Alderson Mowbray.

ANNA R. ROBINSON

W. Coulston Leigh Adds Artists to Bureau for Concert Touring

Lecture Impresario Broadens Concert Department with Additions of Metropolitan Opera Stars and Others

AMONG a partial list of artists who will join W. Coulston Leigh, Inc., next season are Grace Moore and Alexander Kipnis, Metropolitan Opera stars. Mr. Leigh, who has specialized in lecture management and built up a bureau well known over the country, recently formed a concert department and plans to add still more names to the list which he announces at present.

In addition to Miss Moore and Mr. Kipnis, this list includes Alec Templeton, pianist and composer; Bronislaw Huberman, violinist; Conrad Thibault, baritone; Margaret Speaks, soprano; Angna Enters, mime, artist and author; Felix Salmond, 'cellist, and Elsie Houston, Brazilian soprano who specializes in the songs of her country.



Alec Templeton



Bronislaw Huberman



Conrad Thibault



Margaret Speaks



Alexander Kipnis



Grace Moore



Elsie Houston



Angna Enters

ARTISTS WITH NEW BUREAU

TWO CHORUSES APPEAR IN PITTSBURGH EVENTS

Mendelssohn and Bach Choirs Heard —Recitalists Welcomed—Opera Society Performs

PITTSBURGH, Jan. 4.—For the Christmas season both major choirs gave special programs, the Mendelssohn Choir a performance of Handel's 'Messiah' with Helen Bell Rush, soprano; Viola Byrgerson, contralto; Hardesty Johnson, tenor, and Mark Love, bass, as soloists. The Bach Choir gave a miscellaneous program with Sarah Jamison Logan, contralto, as soloist.

At the Hebrew "Y" Isaac Stern made a good impression on his first appearance in Pittsburgh, and with the Art Society Francescatti renewed his popularity. The Trapp Family Singers were the holiday attraction. The Art Society's contest for violin scholarships was judged by Francescatti, who was elated with the talent discovered in our public schools.

The Pittsburgh Opera Society presented 'Hansel and Gretel' with Richard Carp directing in Foster Memorial Hall.

On Christmas night Sigmund Romberg and his orchestra regaled holiday visitors with classic arrangements and many of his own melodious songs.

The New Friends of Music presented Lydia Summers in an unusual program of Hugo Wolf, Schubert, Charles Ives and Mussorgsky songs.

J. FRED LISSFELT.

Boston

By GRACE MAY STUTSMAN

CELLIST ASSISTS ORCHESTRA MEN

Piatigorsky Plays Haydn Under Koussevitzky— Holiday Fare Given

Boston, Jan. 1.—With Dr. Koussevitzky conducting, Gregor Piatigorsky gave an expert performance of the Haydn Concerto in D for 'cello and orchestra at the ninth pair of concerts by the Boston Symphony. The program was further enhanced by a beautiful performance of the Pinelli orchestral arrangement of a Sarabande, Gigue and Badineri by Corelli. The closing item was a superb publication of the Brahms Symphony No. 2, Op. 73.

Mr. Piatigorsky displayed those characteristics of mechanical genius plus interpretative intuition which have placed him at the top of the list, and such things as the disputed authenticity of the Haydn opus, which some musical archeologists would have us believe was written by one Anton Kraft, become rather insignificant beside the delicate and revealing art of a performer such as Mr. Piatigorsky. The audience acclaimed him, and it also acclaimed the orchestra and its conductor at the conclusion of the purely orchestral works.

The tenth pair of programs arranged by Dr. Koussevitzky brought forward the Russian wing, and opened with Prokofiev's little gem, the 'Classical' Symphony, Op. 25, played with the customary finesse for which this orchestra and its conductor are noted. Beethoven's Fifth Symphony was followed by the Rimsky-Korsakoff orchestral version of the music to the third act of the ballet-opera 'Mlada', a sensitive performance which too seldom occurs. For closing item, orchestra and conductor "let go" in this same composer's 'Capriccio Espagnole', Op. 34, sending the listeners away, appropriately

enough, in a holiday mood, since this pair of concerts fell on Dec. 24-26.

Postpone Memorial Work

The third pair of supplementary concerts on Monday night and Tuesday afternoon, Dec. 28-29, having two groups of patrons distinct from those of the week-end concerts, it seemed fair enough for Dr. Koussevitzky to repeat a sheaf of items from recently performed works, which included the Brahms Third Symphony, the Corelli-Pinelli suite from the Corelli sonatas, the Rimsky-Korsakoff 'Mlada' and the 'Capriccio Espagnole'. Nicolai Berezowsky's Fourth Symphony, which was announced for performance at these concerts was deferred to a later date. This work was commissioned by the Koussevitzky Music Foundation in memory of Madam Koussevitzky, but insufficient rehearsal time decided Dr. Koussevitzky against its immediate performance.

The New Year commenced, literally, with our orchestra in its eleventh pair of concerts on Jan. 1-2. It was at its tonal best in a varied program introduced by the musical pageantry of Rimsky-Korsakoff's Introduction and Wedding March from 'Le Coq d'Or', followed by an exquisite performance of The Prelude to Mussorgsky's 'Khovanstchina'. The Shostakovich Symphony No. 6 also came to a hearing once more, and a pair of Wagner items, 'A Siegfried Idyl' and the Prelude to 'Die Meistersinger' completed a somewhat heterogeneous yet interesting program, applauded to the echo by an enthusiastic audience.

YOUTH CONCERTS CONTINUE ON WAY

Civic Symphony Opens Year Under Wagner with Henry Cowell as Soloist

Boston, Jan. 7.—Despite the difficulties of the times, the Youth Concerts carry on, and in Symphony Hall, Wheeler Beckett and his orchestra of Boston Symphony players have offered their youthful listeners some substantial musical fare, such as the Overture to Smetana's 'Bartered Bride', Franck's Symphony and Debussy's 'Afternoon of a Faun'. The enthusiasm of Mr. Beckett's young listeners gave him a great deal of encouragement.

The Boston Civic Symphony, founded and conducted by Joseph Wagner, has given its first concert of the present season in Jordan Hall, with Henry Cowell, the arm-elbow-fist technician as entertaining assistant. The program was well received and included the Rimsky-Korsakoff Polonaise from 'Christmas Night', Hassermann's 'After Christmas Suite' announced as a first performance in Boston, the 'Prayer' from Humperdinck's 'Hansel und Gretel', Henry Cowell's 'Tales of Our Countryside', with the composer taking a bow from the piano, and the 'Overture in Olden Style on French Noels' by Philip James. The program was well received.

In the Tapestry room of the Boston Art Museum, Harold Rubens, pianist, was heard as assisting artist to a group of Boston Symphony players under Arthur Fiedler. Mr. Rubens made an immediate success in a program which also provided orchestral items such as the seldom heard Mendelssohn Octet in E Flat, Op. 20,

together with the same composer's Scherzo from 'A Midsummers-Night's Dream'. Messrs. Leo Litwin and George Moleux, piano and double bass respectively, also contributed some teamwork greatly enjoyed, as was the entire program, by the hundreds of men from our Armed Forces who were special guests upon this occasion.

SAINT-SAENS OPERA SUNG IN SYRACUSE

Lyman Conducts University Chorus —Watson, Johnson and Pease Sing Leads

SYRACUSE, N. Y., Jan. 5.—Saint-Saens' opera, 'Samson and Delilah,' was produced in concert form on Dec. 10 by the Syracuse University Chorus of 250 voices, under Dr. Howard Lyman, who conducted the sixty-second performance of his thirty-first season



Participants in the Festival Were (Front Row, Left to Right), Dr. Howard Lyman, Conductor; Jean Watson, Contralto; Second Row), Horace Douglas, Organist; James Pease, Bass-Baritone, and Hardesty Johnson, Tenor

in these annual concerts, which he founded in 1912. He has missed but one rehearsal during this entire period.

The soloists were Hardesty Johnson, tenor, as Samson; Jean Watson, Canadian-American contralto, as Delilah, and James Pease, American bass-baritone, singing the roles of the High Priest, Abimelech and the Old Hebrew.

Jean Watson gave a thrilling interpretation of her Delilah role throughout, and to insistent applause had to repeat the second part of the famous aria, with responses shared by Samson, 'My heart at thy sweet voice.' Hardesty Johnson was a notable Samson, of heroic voice. James Pease revealed an impressive voice of immense proportions of range and volume, impeccable diction, and with easy and commanding stage presence, he made the three characters of the opera, the High Priest, Abimelech and the Old Hebrew live with compelling power. Compliments for the chorus came from the soloists as well as from the audience, commending the spirit of the singing, attention to precision and shading, unusual diction, balance and beautiful vocal quality.

The performance took place in Crouse College Auditorium, with Horace Douglas at the organ in his fifteenth year with the chorus, and Ada Shinaman Crouse, pianist, of the music faculty of the College of Fine Arts, giving valuable piano support to the orchestral ensemble with Murray Bernthal as concertmeister.

Maynor Substitutes for Robeson

Boston, Jan. 6.—A substitute program at the Boston Morning Musicales is extremely rare, but circumstances forced the sudden cancellation of Paul Robeson's scheduled engagement and Dorothy Maynor obligingly stepped into the breach with enormous

success. Miss Maynor, among other items on a program of miscellaneous aspect, offered the 'Depuis le jour' from Charpentier's 'Louise,' together with a group of Spirituals, in a manner that brought her an ovation from the audience which filled the ballroom of the Hotel Statler. Ernst Victor Wolff was at the piano.

Hilde Somer Lists Full Season

Hilde Somer, pianist, has a full list of concert and radio appearances this season. Her tour which started in November included concerts in New York, Ohio, Iowa, Nebraska, Kansas, Mississippi, Alabama and Georgia. Through a radio appeal in Atlanta, Miss Somer brought in war bond sales of \$7,000.00. During January and February additional concerts and recitals are scheduled for North Carolina, Georgia, Northern New York, Pennsylvania, Illinois, Michigan, Maine and Maryland. She will also appear as soloist with the Chicago and Scranton Symphony orchestras.

Uninsky on Way to U. S.

Word has been received by Marks Levine, director of the National Concert and Artists Corporation that Alexander Uninsky, Russian pianist, is on his way to the United States from South America, where he has been awaiting the necessary papers for six months. He will make his debut in Carnegie Hall on Feb. 9.

Salmaggi Company Returns to Boston

Boston, Jan. 4.—The Salmaggi Opera Company played a return engagement at the Casino Theatre on Hanover Street, presenting well loved operas by Verdi and Rossini, under the baton of Gabriele Simeoni.

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BALTIMORE MEN ENGAGE SOLOISTS

Glenn, List and Bauer Play with New Orchestra Under Baton of Stewart

BALTIMORE, Jan. 3.—The public attention given to the various programs presented by the Baltimore Symphony, the newly-organized major symphony orchestra ably planned and conducted by Reginald Stewart, marks the local civic awareness of music.

Artistically, the series of concerts prepared by Reginald Stewart with the new orchestra has surpassed expectation and great credit is due the conductor for this amazing result. His interpretations of standard symphonic literature, as well as contemporary novelties, have displayed his individuality and control of the orchestra. He has attained sensitive response from the players.

Among the soloists heard thus far with the orchestra were Carroll Glenn, violinist; Eugene List, pianist; Harold Bauer, pianist. As a tribute to the soldiers at Camp Meade, the orchestra, Mr. Stewart conducting, with Carroll Glenn as soloist, appeared on Dec. 11, the occasion marking the first out-of-town program for the new orchestra. Some 3,000 soldiers applauded approvingly and demanded encores given by the orchestra, the violinist, and the first-chair 'cellist, Marie Rosanoff. A quick survey of the season thus presented brings high praise to the conductor, orchestra, program annotator, Gustav Klemm, and the efficient manager, C. C. Cappel.

BALTIMORE EVENTS

Kindler and Ormandy Lead Orchestras in Visits

BALTIMORE, Jan. 5.—The National Symphony, Hans Kindler, conductor, has long since won favor locally, and with its recent programs gained many more admirers for its artistic presentations.

High interest was shown in the fine reading given to the provocative Seventh Symphony of Shostakovich. The conductor gave an inspired interpretation of the lengthy score.

Our other musical neighbors, the Philadelphia Orchestra, paid us visits recently dispensing programs with one American representation, an 'Essay' by Samuel Barber among classics and European novelties which enabled Eugene Ormandy to delight the capacity audiences at these concerts. Artur Rubinstein, pianist, was the participating soloist. F. C. B.

SZIGETI ENDS SERIES

Plays All Mozart's Violin Sonatas —Continues Full Concert Tour

Joseph Szigeti's Mozart Sonata series of five concerts in the Theresa L. Kaufman Auditorium in November and December attracted distinguished audiences representing many fields of the arts and sciences. The series presented the entire cycle of eighteen violin-piano Sonatas by Mozart as well as works by Bach and Beethoven.

This month Mr. Szigeti is continuing his busy concert schedule with

appearances in Sacramento on Jan. 10, and in Redlands, Jan. 12. He will be heard in Tucson, Ariz., Jan. 15, in Galveston, Texas, Jan. 18, and in Corpus Christi, Jan. 20. He is to play in New Haven, Conn., on Jan. 26, and as soloist with the Baltimore Symphony in Baltimore on Jan. 28 and in Washington, D. C., on Jan. 29.

The violinist's nation-wide tour this season will include recitals in some fifty cities and engagements with several symphony orchestras. He will be soloist with the Cleveland Orchestra on Feb. 18 and 20; the Pittsburgh Symphony on Feb. 26 and 28; the Philadelphia Orchestra on March 5, 6 and 8, and at Carnegie Hall, on March 9; and the New York Philharmonic-Symphony on March 25, 26 and 28.

BALTIMORE HEARS OPERA COMPANIES

LaScala and Local Civic Ensembles Appear—Visitors Swell Recitals

BALTIMORE, Jan. 5.—The Philadelphia LaScala Opera Company, Francesco Pelosi, manager, has continued its local visits giving fine performances of 'Rigoletto' and 'Carmen' with adequate casts and scenic investiture of appeal.

Baltimore Music Club events included, on Nov. 21, a Bach program, and on Dec. 12 a program presented by Mary T. Bishop, Doris Wright, Robert Bolles, John Burgess, Sgt. Raymond Duste, Howard R. Thatcher, Mildred Allison, Edith Onion, Carolyn Lobdell, Celia Brace, Mary Gminder, Shirley Freeman, Olga Grether, Virginia Reinecke, William Yarborough, Jr., and Sgt. Scott Watson.

The Baltimore Civic Opera Company, Eugene Martinet, director, presented Vivian Della Chiesa, soprano, and Robert Weede, baritone, in a joint recital at the Lyric on Dec. 14. Karl Kritz was the accompanist.

The Three Arts Club of Homeland presented Harriet Henders, soprano, in a song recital at the Roland Park Woman's Club on Dec. 7 with George Bolek as accompanist.

Carmen Amaya and her troupe of dancers appeared at the Lyric on Dec. 12 under the local auspices of William Albaugh. The vivid presentations of the dancer and her group were loudly applauded. Raymond Sachse, pianist, and Sabicas and Paco Amaya, guitarists, supplied the musical accompaniments.

Christmas programs were presented by the Junior Choir, preparatory department of Peabody Conservatory, under Marie Meurer with Anne Zink, accompanist, at the Maryland Casualty Auditorium, and at Walters's Art Gallery on Dec. 13, 20, 21. The Baltimore and Ohio Women's Music Club, Kathryn Gutekunst, conductor, Doris Zahn, pianist, and Ruth Knouss, violinist, gave a Christmas concert on Dec. 20 at the Maryland Casualty Auditorium.

FRANZ C. BORNSCHEIN

Iso Elinson, Russian pianist, is giving a series of five Bach recitals in London in aid of St. Martin's Maintenance Fund and Charing Cross Hospital at St. Martin-in-the-Fields.

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Chicago

By CHARLES QUINT

STEINBERG LEADS ORCHESTRA MEN

Heard as First Guest of Season—Pennario and Rubinstein Play

CHICAGO, Jan. 2.—Wilhelm Steinberg, the first guest conductor to lead the Chicago Symphony this season, appeared at the Thursday-Friday subscription concerts of Dec. 17 and 18, together with Leonard Pennario, eighteen-year-old pianist.

'Pinocchio', A Merry Overture....Toch Concerto for piano and orchestra...Bliss Suite, 'Schéhérazade'.

Op. 35.....Rimsky-Korsakoff
Mr. Pennario's playing of the Bliss Concerto was incisive, clear and had artistic maturity. Mr. Steinberg's conducting was sure and deft and made one wish to see him conduct works of larger scope than those listed for his introduction to Chicago.

Christmas falling on Friday, the regular Thursday-Friday subscription concerts were cancelled for that week. Artur Rubinstein, pianist, was soloist with the orchestra, Hans Lange, conductor, on Dec. 29:

Variations on a Theme by Tchaikovsky.....Arensky Symphony No. 4.....Tchaikovsky Concerto for Piano, No. 1.

B Flat Minor.....Tchaikovsky
His interpretation of the Tchaikovsky Concerto was sincere and artistically satisfying. He did not attempt to make it an exhibition piece and it gained in musical value thereby. The orchestra and Mr. Lang appeared in fine fettle after the Christmas holiday and gave a magnificent reading of the Tchaikovsky Fourth Symphony.

With Mr. Rubinstein again soloist for the Thursday-Friday subscription concerts on Dec. 31 and Jan. 1, Mr. Lange provided a well-contrasted program.

Overture to a Comedy, No. 2.....Van Vactor (The composer conducting) Fourth Symphony, Op. 50.....Oldberg (First Performance) Concerto for Piano, No. 2.

B Flat, Op. 83.....Brahms
Mr. Rubinstein played the Brahms Concerto with profound insight and was admirably supported by Mr. Lange and the orchestra. The Oldberg Symphony had an 'old world' flavor that did not detract from its fresh, melodic viewpoint and the composer, present at the concert, was most cordially received at its finish.

David Van Vactor conducted his own composition which was of a stimulating quality.

Welcome Ballet Russe

The Ballet Russe de Monte Carlo began its annual Christmas season on Dec. 25, with Alexandra Danilova, Igor Youskevitch, Mia Slavenska, Frederic Franklin, Roland Guerard, Nathalie Krassovsky, Lubov Rostova, Lubov Roudenko, and other favorites dancing. Franz Allers conducted, shared the podium with guest conductor, Gregor Fittlerberg, for many of the ballets.

'Rodeo', or 'The Courting at Burnt Ranch', proved one of the most popular new ballets, occupying a place on practically every program. Chopin Concerto and 'Snow Maiden' were very well-liked. Programs given every evening with matinee performances on Dec. 26 and Jan. 2, were drawn from standard favorites and revivals, such as 'Carnaval', 'Rouge et Noir', 'Schéhérazade',

'Gaité Parisienne', 'Nutcracker', 'Seventh Symphony', 'Giselle', 'Beau Danube', 'Swan Lake', 'Classic Pas de Deux', 'Afternoon of a Faun', and 'Les Elfes', together with the three new ballets mentioned before.

CHICAGO OPERA GIVES 'HANSEL AND GRETEL'

Kurt Adler Conducts Post-Season Attraction—Page Offers 'Lakmé' Dances

CHICAGO, Jan. 5.—A special performance of Humperdinck's opera, 'Hansel and Gretel', was given by the Chicago Opera Company at the Civic Opera House, as a post-season attraction on the afternoon of Dec. 19, with Maria Matyas, May Barron, Reinhold Schmidt, Dorothee Manski, and Keanne Malden, in the leading roles.

Kurt Herbert Adler conducted the score with real eloquence and the performance was imbued with an interesting half fantasy and half real quality.

The opera was preceded by a group of 'Lakmé' dances arranged by Ruth Page for the opera, billed but not destined to be heard during the 1942 season.

PITTSBURGH MUSIC

Boston Symphony in Visit—Reiner Continues Series

PITTSBURGH, Jan. 8.—The Boston Symphony paid its annual visit and offered Shostakovich's Seventh Symphony, a Haydn Symphony and the Tchaikovsky Fourth with Prokofiev's 'Lietenant Kije' Suite as a novelty. Serge Koussevitzky conducted.

The Pittsburgh Symphony Society continues its weekly concerts under Fritz Reiner. The concertmaster Michel Rosenker and the first 'cellist Stefan Auber have served as soloists, the former in the Glazunoff Concerto and the latter in Tchaikovsky's 'Rococo' Variations and a Haydn Concerto.

Seldom is a visiting artist greeted so spontaneously as was Henri Temianka, the former concertmaster,



Fritz Reiner and Henri Temianka

when he stepped upon the stage to play the Bruch G Minor Violin Concerto. He played with unrestrained and glorious tone, and yet, as always before, remained the choice musician, weighing every nuance, respectful to the limitations of his instrument, and conveying various moods without any sacrifice of the nobility of his music.

J. F. L.

CHICAGO PLAYERS VISIT MILWAUKEE

Give Four Concerts in First Half of Series—Artur Schnabel Is Soloist

MILWAUKEE, Jan. 6.—Outstanding as always in Milwaukee were the concerts by the Chicago symphony in November and December. That on Nov. 2 was naturally sad for it was the first without Dr. Frederick Stock and this was the traditional evening for Dr. Stock to return to his friends in this city.

Hans Lange, conducting, offered a most stimulating program and was tendered an ovation. In tribute to the memory of Dr. Stock, Mr. Lange opened his program with the familiar Stock transcription of a Bach Andante, beautifully played. The Symphony of the evening was the Beethoven Fifth, followed by the Stravinsky 'Fire Bird' Suite, Wagner's 'Voices of the Forest' and 'Siegfried's Rhine Journey.'

The second concert introduced to Milwaukee the Shostakovich Symphony No. 7 and caused much excitement. Brahms's 'Tragic' Overture opened the program. Again Hans Lange conducted.

Artur Schnabel was heard at the Pabst with the Chicago Orchestra in their third concert of the course. He played the Beethoven Concerto No. 4 in G Minor and the performance was truly a revelation. The orchestra under Mr. Lange devoted itself to Beethoven, offering the 'Prometheus' Overture and the 'Eroica' Symphony. The last concert of 1942 brought Wilhelm Steinberg as guest conductor with the following program: 'Pinocchio' Overture by Toch, 'Schéhérazade' Suite by Rimsky-Korsakoff and the Brahms Symphony No. 4.

ANNA R. ROBINSON

Chicago Singing Teachers Meet

CHICAGO, Jan. 5.—At the last meeting of the Chicago Singing Teachers Guild on Dec. 9, at the Cordon Club, Shirley M. Gandell, a member, spoke on 'Diction.' An informal discussion followed the address. The next meeting of the Guild is planned for Jan. 16.

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New York Concerts

(Continued from page 19)

ing the other two artists for a virtuoso performance of Pierné's Sonata da Camera. Mme. Casadesus played Debussy's Suite for piano, and with Mr. LeRoy works by Roussel and Fauré. The flutist also was heard in Debussy's 'Syrinx' for flute alone. Q.

Joint Recital Opens Center

Elisabeth Schumann, soprano, appeared in joint recital with George Chavchavadze, pianist, at the opening of the International Study Center Hall on the evening of Dec. 28. Mme. Schumann replaced Lotte Lehmann, who was indisposed. This was the first of a series planned by the Center to benefit its Foundation and Fellowship Fund. The International Study Center Hall was formerly the Brick Presbyterian Church. It was organized as a headquarters for European Exiles.

Stokowski Lectures and Conducts at School

Leopold Stokowski, as a part of his plan to offer his services without remuneration to schools and colleges having orchestras, led the orchestra of the High School of Music and Art in works by Tchaikovsky and Rimsky-Korsakoff. Forsaking the platform, Mr. Stokowski, for about four hours, lectured, and imparted his ideas to the 100 players of the senior symphony of the school.

Branscombe Choral Heard

The Branscombe Choral, conducted by Gena Branscombe, presented its annual Candle Light Service of Christmas at the Broadway Tabernacle Church on the afternoon of Dec. 20.

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League of Composers Marks Anniversary



A Quartet of Composers for the League Anniversary; from the Left, Virgil Thomson, Douglas Moore, Lazare Saminsky and Bernard Wagenaar

Six Members Contribute Works Celebrating Organization's 20th Year

MODERN music is one commodity that will not have to be rationed, if one may judge by the throng of composers present at the concert celebrating the twentieth anniversary of the League of Composers at the Museum of Modern Art on the evening of Dec. 27. Six compositions by members of the League had their first performance. After the concert a reception was held which was a salute to American musicians who have worked for the cause of contemporary music in the league, as well as a birthday celebration.

The program opened with Arthur Shepherd's 'Praeludium Salutatorium' for strings and winds, which was conducted by the composer. It was a sober and well wrought piece, strongly in contrast to the witty 'Six Portraits' by Virgil Thomson, played on the harpsichord by Ralph Kirkpatrick, which followed. There was no academicism about these perky little pieces and Mr. Thomson's music gave rise to fascinating conjectures about the subjects of his portraits.

Lazare Saminsky conducted his own 'Rye Septet with Voice', the title referring to locality and not alcoholic source of inspiration. In fact, a few copious draughts might have made this music warmer and more human.



Arthur Shepherd



Roy Harris

Maria Maximovitch sang the vocal passages; Vivian Fine was the pianist; and six members of the Philharmonic-Symphony completed the ensemble. Douglas Moore's Quintet for winds, on the other hand, was a cheerful and harmless work, well performed under the composer's direction. If not as deep as a well, or as wide as a church door, it served to entertain the listener heartily.

Three piano works by Roy Harris, 'Work', 'Contemplation' and 'Recreation' were effectively played by the composer's wife, Johana Harris. If not overly pianistic in style, they had good ideas in them and they were refreshingly imaginative. Bernard Wagenaar's Concertino, performed by eight string and wind players under the composer's direction, provided a solid conclusion to the evening. It

was music to stir the mind, if not the heart, to keen interest. If not as stimulating a concert as the League's earlier celebration in the Town Hall Endowment Series, this was nonetheless, a gratifying evidence of the work that is being done and the interest that is being kept alive in contemporary music by the members of the League.

R. S.

The Neel Orchestra recently played over the BBC Gordon Jacob's two 'Sketches', 'English Landscape' and 'August Bank Holiday'.

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Concerts in New York, Jan. 11 through 25

Carnegie Hall

- Jan. 11: National Orchestral Association
- " 12: Cara Aldini, soprano
- " 13: E. Robert Schmitz, pianist
- " 14: New York Philharmonic-Symphony
- " 15, afternoon: New York Philharmonic-Symphony
- " 15: Frank Black String Symphony
- " 16, morning: New York Philharmonic-Symphony
- " 16: Bronislaw Huberman, violinist
- " 17, afternoon: New York Philharmonic-Symphony
- " 18: American Slavic Congress of Greater New York: Benefit Concert
- " 19: Efrem Zimbalist, violinist
- " 21: New York Philharmonic-Symphony
- " 22, afternoon: New York Philharmonic-Symphony
- " 23: Duke Ellington and his orchestra
- " 23, afternoon: New York Philharmonic-Symphony
- " 25: Yehudi Menuhin, violinist
- " 13: Town Hall Music Forum
- " 15: Alexander Brailowsky, pianist
- " 16, afternoon: Isidor Acron, pianist; Lea Karina, mezzo-soprano
- " 16, afternoon (5:30 p. m.): Jazz Concert
- " 16: People's Philharmonic Choral Society
- " 17 afternoon: Povla Frijsh, song recital
- " 17, afternoon (5:30 p. m.): New Friends of Music
- " 17: Nicola Moscona, bass
- " 18: Bach Circle of New York
- " 19, afternoon: Annette Elkanova, pianist
- " 19: Paolo Gallico, pianist
- " 20: William Kapell, pianist
- " 22: Alexander Brailowsky, pianist
- " 23: Golden Hill Chorus
- " 24, afternoon: Vytautas Bacevicius, pianist
- " 24, afternoon (5:30 p. m.): New Friends of Music
- " 24: Inez Lauritano, violinist

Carnegie Chamber Music Hall

- Jan. 18: Gotham Theater Opera Group
- " 21: Robert Lawrence Weer, music lecture



Lionel Nowak, Conductor of the Spartanburg Symphony, (Right); Claire Harper (Left) Violin Soloist, and John M. Lewis (Center) Conductor of the Converse College Chorus

PROMOTE CONCERT IN SPARTANBURG

Festival Association Sponsors Program by Chorus and Orchestra

SPARTANBURG, S. C., Dec. 19.—The first concert of the Spartanburg Symphony and the Converse College Chorus, sponsored by the Spartanburg Music Festival, was presented in Twichell Auditorium on Dec. 7, Lionel Nowak, conductor of the orchestra, and John M. Lewis, chorus-master. Both Mr. Nowak and Mr. Lewis are newly-appointed members to the Converse College faculty. The responsive audience attending the concert heard one of the most enjoyable programs given by the local group.

The high-light of the program was the Concerto in G Minor for violin and orchestra by Bruch with Claire Harper as soloist. Miss Harper, a former fellowship student in violin under Kochanski at the Juilliard School of Music, gave a sparkling performance and the amateur orchestra offered fine support.

The orchestra's opening work was the ever-popular C Major Symphony by Beethoven. The closing piece played was the set of 'Polovetzian Dances' by Borodin, excellently presented.

Choral Work Acclaimed

The group of choruses given by the Converse College Chorus, of sixty voices, under Mr. Lewis, brought the outstanding 'Assumpta est Maria in coelum' by Palestrina with a string accompaniment; 'Worship' by Geoffrey Shaw; 'Jesu, Joy of Man's Desiring' by Bach, and 'Brother James's Air' arranged by Gordon Jacob. Throughout the entire group it was evident that careful attention had been given to diction and phrasing.

This was the first performance under the direction of the Spartanburg Music Festival to be given in the absence of Dean Ernst Bacon, the director of the festival. Acting-Director Edwin Gerschefski announced that the orchestra will appear for a second concert on March 1, and that the annual music festival will take place on April 8, 9, 10, at which time the orchestra and chorus will take part.

Nicolai Malko Made National Patron of Delta Omicron

CHICAGO, Jan. 5.—Nicolai Malko, conductor of the Woman's Symphony of Chicago and of the Grand Rapids Symphony, was inducted as a National Patron of Delta Omicron music sorority at the thirty-third anniversary of the founding of the sorority held at

the Cordon Club on Dec. 5. Mrs. Bart J. Spence, president of the Chicago Alumni Chapter, conducted the services. Mr. and Mrs. Malko were guests at a dinner following the ceremonies.

AUDITIONS DRAW YOUNG MUSICIANS

National Federation Sees Enthusiastic Response to Its Contests

An enthusiastic response to the initial announcements of the Young Artists Auditions and Student Musicians Contests of the National Federation of Music Clubs was reported by Ruth M. Ferry of New Haven, national chairman of Young Artists Auditions.

The semi-finals and finals will take place in New York City during National Music Week, the specific date to be announced later. The finals will probably be held May 7 or May 8. The Student Musicians Contests, of which Mrs. Fred A. Gillette of Houston, Tex., is chairman, do not progress beyond the districts. State Contests for Student Musicians begin March 1, and District Contests must conclude not later than May 15. The age range is eighteen to twenty-three, and the classifications include violin, cello, piano, organ, woman's voice and man's voice. The award is a certificate of merit, signed by the National President and other Federation officials, coupled in many instances with cash or other prizes contributed by individual states and districts.

In the Young Artist Auditions the age range is from twenty-one to thirty, and the classifications are violin, piano, male and female voice. Awards of \$1,000 are offered. In addition guaranteed appearances as soloist in a pair of concerts in Boston with the Boston Symphony and a pair of concerts in Philadelphia with the Philadelphia Orchestra are in store for the best instrumentalist. The latter award is offered by the Schubert Memorial, Inc., of which Bruno Walter is president, in collaboration with the federation.

State Young Artists Auditions begin on or after March 1, and District Auditions must be completed thirty days before the national finals, which in this instance would be not later than the early part of April. Forty-five states and the District of Columbia have appointed state contest chairmen.

Appoint State Chairmen

The list stands as follows: Alabama—Mr. Glenn Nichols, 1604 Wellington, Rd., Mayfair, Birmingham; Arizona—Mrs. T. J. Prescott, 48 W. Holly St., Phoenix; Arkansas—Mrs. E. H. Houston, Benton; California—Jean Colwell Houghton, 1359 W. 17th St., San Pedro; Connecticut—Mrs. Lulu Rochlin Gray, 1464 Summer St., Stamford; Delaware—Mrs. James Bravshaw, 2411 W. 18th St., Wilmington; Washington, D. C.—Mr. W. H. Schroeder, 3618 Connecticut Ave., N.W., Apt. 101; Florida—Miss Bertha Foster, University of Miami, Box 6251, Coral Gables (Young Artist); Mrs. Braxton Beacham, 303 Park Lake Circle, Orlando (Student Musicians); Georgia—Miss Helen Knox Spain, Atlantan Hotel, Atlanta; Idaho—Mrs. Eugene Miller, 547 S. Lee, Idaho Falls (Young Artist); Mrs. J. H. Booser, 334 11th St., Idaho Falls (Student Musicians); Illinois—Mrs. William H. Knapp, 2126 Orrington Ave., Evanston; Indiana—Mrs. Caryl H. Cook, 612 S. Fess St., Bloomington; Iowa—Prof. James Reistrup, 2825 Nebraska St., Sioux City.

Kansas—Mrs. George Lowman, 1145 Emery Rd., Lawrence; Kentucky—Mr. Dwight Anderson, University of Louisville, Louisville; Louisiana—Mrs. Helen Ruffin Marshall, 1029 Sheridan Ave., Shreveport (Young Artist); Mrs. Louis Hullum, 1405 Fairview Ave., Monroe (Student Musicians); Maine—Mr. Alfred Brinkler, 104 Park St., Portland; Maryland—Mrs. Walter G. Gutekunst, 307 Cedarcroft Road, Baltimore; Massachusetts—Mrs. Frederick P. Flagg, 65 Fairmount Ave., Waltham; Michigan—Mrs. Charles L. Douglas, 1106 N. Pleasant Ave., Royal Oak; Minnesota—Mrs. Marjorie Weikert Johnson, 5032 11th Ave., S. Minneapolis; Mississippi—Mrs. James Hyche, 705 Second Ave., Laurel; Missouri—Mrs. Stuart Chambers, 7106 Northmoor Drive, St. Louis;

Montana—Miss Phyllis Wolfe, Montana Hotel, Butte; Nebraska—Mrs. George O. May, 358 N. 43rd St., Omaha; Nevada—Mrs. Grant Bowen, Sunrise Blvd., Reno; New Jersey—Mrs. Arthur T. Hafela, 184 Tremont Ave., Orange (Young Artist); Mrs. Fred J. Rankin, 91 Halsted St., East Orange (Student Musicians); New Mexico—Mrs. Edward D. Ancona, 123 S. Columbia Ave., Albuquerque (Young Artist); Mrs. Lee Danfelter, Danfelter School of Music, 123 S. Broadway, Albuquerque (Student Musicians); New York—Mrs. John McClure Chase, 600 W. 116th St., New York; North Carolina—Kenneth B. Lee, Lenoir Rhyne College, Hickory; North Dakota—Mr. H. B. Welliver, State Teachers College, Minot.

Ohio—Mrs. R. A. Herbruck, 3225 Ridgeway Rd., Dayton; Oklahoma—Mr. Frederic Libke, 1826 W. 11th St., Oklahoma City; Oregon—Mrs. Esther Sadler Weller, 4304 N.E. 26th St., Portland; Pennsylvania—Mrs. Ella Olden Hartung, 243 W. Tulpehocken St., Philadelphia (Young Artist); Mrs. Charles Graham, 15 S. 14th St., Allentown (Student Musicians); Rhode Island—Mr. George A. Jordan, 16 Homeland St.,

Johnston; South Carolina—Mrs. R. B. McKorell, 903 Carolina Ave., Hartsville (Young Artist); Mrs. Charles Terry, 2626 Stratford Rd., Columbia (Student Musicians); Tennessee—Mrs. Clyde Miller, Dallas, Manor, Chattanooga; Texas—Dr. Lena Milam, 1693 Pennsylvania Ave., Beaumont; Utah—Mrs. Elizabeth Hayes Simpson, 1429 Yale Ave., Salt Lake City; Vermont—Mrs. Gerald N. Northrop, Castleton; Virginia—Mrs. A. M. Bruce, 2420 Maplewood Ave., Richmond; Washington—Mrs. Henrietta McElhane, Colbert; West Virginia—Mrs. Anna Hilton Power, 2227 Chapline St., Wheeling; Wisconsin—Miss Margaret Scruggs, 2512 E. Hartford Ave., Milwaukee; Wyoming—Mrs. George Lake, 2611 House Ave., Cheyenne.

In the remaining three states, Colorado, New Hampshire and South Dakota, no chairmen have as yet been appointed and would-be contestants should communicate with the state presidents, who are, respectively: Colorado—Mrs. C. D. Smith, 536 N. 7th St., Grand Junction; New Hampshire—Mrs. Ella Lord Gilbert, Box 56, Wolfeboro, and South Dakota—Mrs. C. E. Robbins, 200 Washington Ave., Pierre.

Obituary

Dr. Wassili Leps

PROVIDENCE, R. I., Dec. 25.—Dr. Wassili Leps, conductor of the Providence Symphony Orchestra from 1930 to 1938 and a resident of this city since 1927, when he assumed direction of the Providence College of Music, died in Toronto at the home of his daughter on Dec. 21. He was seventy-two years old.



Wassili Leps

Born in St. Petersburg, he studied music there and later at the Royal Conservatory in Dresden. His teachers included Emil Sauer and Isidor Philipp in piano, Gustav Merkle in organ and the celebrated Hans von Bülow in conducting. At the age of twenty-two he came to this country, finally settling in Philadelphia where he was active as conductor, organist and teacher. He led the Philadelphia Operatic Society and appeared as substitute conductor of the Philadelphia Orchestra. In 1918 he moved to New York. He was Rhode Island State Director of Music for WPA up to January 1937. The Providence Orchestra developed rapidly under his guidance, giving first performances of American compositions and including major works with chorus such as Beethoven's Ninth Symphony. Brown University conferred upon him the honorary degree of Mus. D. in 1934. Among other compositions he wrote a symphonic poem, a piano quintet and songs.

A. C.

Carl W. Stockbridge

BOSTON, Dec. 25.—Carl Wales Stockbridge, cellist, a member of the Boston Symphony since 1918, died in hospital here on Dec. 21, following a short illness. He was fifty-nine years old. He had been taken ill the previous Thursday at Symphony Hall during a rehearsal. Mr. Stockbridge learned cello from his father, Arthur Beauvais Stockbridge, a member of the cello section of the Boston Symphony when it was first established in 1881. He was a native of Boston.

James E. Corneille

ENGLEWOOD, N. J., Jan. 1.—James Edward Corneille, organist and choir-master, who had conducted a choir school of 125 boys which was recently selected to sing with the New York

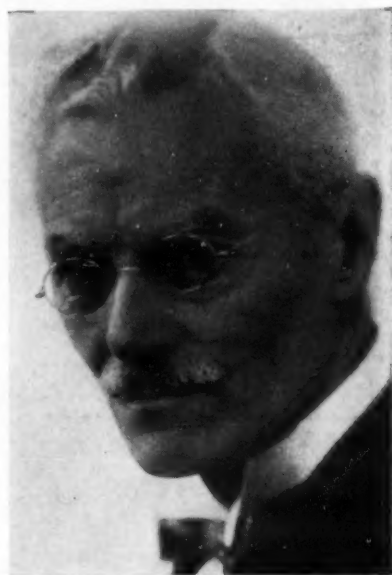
Philharmonic-Symphony in Carnegie Hall, died last night at Englewood Hospital of a heart attack. He was fifty-six years old. Born in Philadelphia, he was graduated from the Philadelphia School of Pedagogy and became organist of Bethany Presbyterian Church, known as the Wanamaker Church in Philadelphia. During the first World War he was director of community singing in Philadelphia. He leaves a widow and three sons.

Mavon Ibbs

Mavon Ibbs, veteran concert manager and partner with John Tillet in the well known firm of Ibbs and Tillet, died in London in November it was learned here. His death, with that of L. G. Sharpe, is a severe loss to the concert field of England. This firm was said to be the only one continuing to sponsor the standard type of concerts throughout the country, and Mr. Ibbs was active until his death in its interests. No report was received, however, for last year's Special Issue of MUSICAL AMERICA. The firm managed many noted artists. Mr. Ibbs's hobby is said to have been cricket and he was an inveterate follower of the sport.

L. G. Sharpe

L. G. Sharpe, noted British concert manager for more than forty years, died at his home in London on Nov. 30. Mr. Sharpe established his concert agency in 1900, and managed the London Symphony ever since its first concert in 1905. He also had an unbroken connection with Paderewski for over forty years, a record of which he was very proud. In 1938 he opened new offices immediately opposite the Queen's Hall and not far from the British Broadcasting Corporation headquarters. In 1940, MUSICAL AMERICA received no report from the Sharpe Agency as to its activities which were, in all probability, severely affected by the War.



L. G. Sharpe



CAST IN HUDSON COUNTY OPERA

Participants in the Association's Performance of 'The Barber of Seville' Were (from the Left): Back Row—Irene Antal, Angelo Pilotto, Thomas Martin and Nino Martini; Front Row—Manfred Hecht, Pompilio Malatesta, Doris Marinelli and Nicola Moscona

UNION CITY, N. J., Jan. 5.—The Hudson Grand Opera Association presented 'The Barber of Seville' as its second offering of the 1942-43 season at the Grieff Theatre on Dec. 9. The cast included Nino Martini, Angelo Pilotto, Doris Marinelli, Nicola Moscona and Pompilio Malatesta in the leading roles, supported by Irene Antal and Manfred Hecht. The production was under the competent baton of

Thomas Philipp Martin, conductor.

The association, established last year as a non-profit organization, plans Puccini's 'La Boheme' on Feb. 17, with Marita Farell, Franco Perulli, Carlo Morelli, Christina Carroll and Lorenzo Alvary.

John H. Schuster is President of the Association, Michael De Pace, Advisory Director and Mr. Martin, Musical Director.

headed by Mrs. Henry Barkhorn, Mrs. A. H. Puder, and Mrs. G. Powell Buchner, gathered the contributions from Newark, the Oranges, Maplewood, Montclair, Nutley, Glen Ridge, Irvington, Belleville, Kearny, Caldwell, Millburn, and Verona.

PHILIP GORDON

MARIAN ANDERSON SINGS IN NEWARK

Soprano Gives Sixth Concert Under Griffith Auspices—Casadesus Appears

NEWARK, N. J., Jan. 5.—The sixth appearance of Marian Anderson under the auspices of the Griffith Music Foundation brought the usual overflow attendance at the Mosque Theatre on Dec. 7. With Franz Rupp at the piano, Miss Anderson sang a program of wide variety, including a group of Handel and Haydn; Schubert's 'Fragment aus dem Aeschylus,' 'Suleika,' 'Der Jungling und der Tod,' and 'Der Musensohn'; the 'Casta Diva' aria from 'Norma'; two songs by Griffes; two by Cyril Scott; and a group of spirituals.

Co-operating in the sponsorship of the performance were the Contemporary of Newark, the College Club of the Oranges, the College Woman's Club of Essex County, the a'Kempis of Newark, and the Y. M. & Y. W. C. A.

On Dec. 6, an audience which numbered many youthful music lovers heard Robert Casadesus in the second concert of the Griffith Piano Series. Mr. Casadesus played a well chosen list, comprising a Rameau group, Schumann's 'Carnival,' three Chopin works and a modern French group. The demand for encores testified to the keen appreciation of the audience.

The Ballet theatre filled the Mosque on Nov. 11, presenting 'The Romantic Age,' 'Pillar of Fire,' and 'Bluebeard.' The orchestra, chiefly recruited from local ranks, co-operated well with Mr. Dorati, who conducted with a firm hand and sure skill.

The War Efforts Committee of the Griffith Music Foundation recently turned over to the U. S. Navy 35,000 phonograph records and 100 phonographs, 130 wind and string instruments, 265 miscellaneous small instruments, seven radio sets and three pianos. The collection of these materials took a month. A committee,

INDIANAPOLIS MUSIC

Maennerchor Led by Elbert—Ballet Theatre Seen

INDIANAPOLIS, Jan. 4.—The first concert of the season of the Indianapolis Maennerchor attracted a capacity audience at the Athenaeum. With many of the chorus now serving in the Government Service, the newly selected members and the regular personnel succeeded in singing in the accustomed splendid style under the direction of the conductor, Clarence Elbert. Assisting artists were Helen Bickerton, soprano; Raymond Koch, baritone; Helen Hawk Carlisle, accompanist for the singers, and Dorothy Munger, for the chorus.

The second attractions of the Martens Concert Series brought another capacity audience to English's on Dec. 1, when the Ballet Theatre presented 'Swan Lake,' 'Coppelia,' and 'Bluebeard.' The dancers distinguished themselves, manifesting a fine technique. Solo dancers were Irina Baranova, Alicia Markova, Lucia Chase, Anton Dolin, Karen Conrad and others who were warmly applauded throughout the evening. Antal Dorati led the orchestra. P. S.

Tinayre Sings in Denver

Yves Tinayre, baritone, concluded a festival of six concerts in Denver, Colo. on Dec. 27 with a special Christmas program in St. John's Episcopal Cathedral. The other five concerts in this series which took place between Dec. 15 and 22, were given in five churches of different denominations in Denver. The concerts were presented under the auspices of the Denver Art Museum. Fulfilling other Western engagements, Mr. Tinayre will close his present tour in Duluth, Minn. on Jan. 19.

SEVITZKY LEADS 'MANZONI REQUIEM'

Directs Indianapolis Symphony and Choir Assisted by Four Soloists

INDIANAPOLIS, Jan. 5.—The Verdi 'Requiem' was the offering by the Indianapolis Symphony on Dec. 19-20 with the Symphonic Choir rehearsed by Elmer Steffen, orchestra, and the quartet, Frances Cassard, soprano; Georgia Graves, contralto; Donald Gage, tenor and John MacDonald, bass, assisting.

The magnificence of this colossal work was fully achieved. The singing of the chorus was noteworthy and of fine tone quality. The 'Dies Irae' and 'Sanctus' were outstanding. The four soloists gave a fine account of themselves; all possessed rich voices and knew how to sing that type of music. Mr. Sevitzy led a fine performance.

Preceding the program a brass quartet played Bach's 'How Fervent Is My Longing' in memory of Mrs. Charles Lynn, and while the choir marched on the stage to take its place, the brass group also played chorales. Enjoying the program were many men in service from Camp Atterbury and Fort Harrison. Season tickets for service men have been bought by twenty different organizations.

Crooks and Serkin Heard

The Orchestra under Mr. Sevitzy was also heard in the second and third pair of concerts and two 'Pop' concerts in the past few weeks. Richard Crooks, tenor, was the soloist on Nov. 21-22, scoring a big success, singing Handel's 'Where'er You Walk' and 'Sound an Alarm'; Giordani's 'Come un bel di Maggio' from 'Andrea Chenier' and Warren's 'King Arthur's Farewell'. On this program Mr. Sevitzy also offered Haydn's Symphony No. 73 in D and works of Debussy, Cherubini and Dubensky's 'Stephen Foster'.

Rudolf Serkin, pianist, was the soloist at the third pair of concerts on Dec. 5, 6, giving a masterful demonstration of Beethoven's 'Emperor' Concerto with fine orchestral support. He was recalled many times at both concerts. The program also included Mozart's Symphony No. 35 in D, Strauss's 'Death and Transfiguration' and William Grant Still's 'Kaintuck'. The piano part was beautifully played by Dorothy Munger.

Two 'Pop' concerts brought Rudolf Reuter, pianist, and the new concert-master Fritz Siegal as soloists. Mr. Reuter chose the popular Tchaikovsky B Flat Concerto which was well received by a large audience. At the second 'Pop' concert on Dec. 10, Mr. Siegal gave a splendid reading of Bruch's G Minor Concerto.

PAULINE SCHELLSCHMIDT

Foster Joins LeRoy Trio

Sidney Foster, twenty-five-year-old American pianist, was recently engaged as a member of the LeRoy Trio. Mr. Foster, winner of the 1940 Leventritt award and the 1939 MacDowell Club award, replaces Albert Hirsch, who appeared with Rene LeRoy, flutist, and Janos Scholz, 'cellist, when the Trio gave its New York debut concert at Town Hall last month.

Tansman to Lead Major Orchestras

Alexander Tansman, under the management of Bernard R. LaBerge, will appear with the National Symphony in Washington on Feb. 3, and will conduct his latest symphony with the Cincinnati Symphony on Feb. 5. Mr. Tansman is at present in Hollywood writing the music for the motion picture, 'Flesh and Fantasy' which is to be released soon.

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Tchaikovsky and Seidl Once Debated Wagnerism

(Continued from page 7)

gress, where sooner or later all things have a way of turning up. And the lucky finder was Herbert Weinstock, co-author with Walter Brockway of 'Men of Music' and other musical books. Mr. Weinstock, engaged on a new work about Tchaikovsky, had gone to Washington in search of material, and there, in the newspaper section of the Congressional Library had come across the Russian master's Wagner letter in the *New York Morning Journal*, a paper owned in 1891 by Albert Pulitzer, and no longer available when the newspaper archives of the New York Public Library were founded a few years later. Photostats of both articles had been promptly made and today anyone who so chooses may examine both Tchaikovsky's little article and Seidl's "friendly attack" at his good leisure in the Fifty-eighth Street Music Library.

Mr. Bellison has not yet, as these lines are written, communicated the documents to the Society of Composers in the Soviet Union. He does not consider the time ripe, with war passions raging. But he is now in a position to do so whenever he thinks good and proper. Meanwhile another writer on music, Julian Seaman, critic of the New York publication, *Cue*, has been a diligent toiler in the vineyard. Mr. Seaman also learned from Miss Lawton of Mr. Bellison's explorations. "We discussed various possibilities," he writes me, "and I went through the files of the Forty-second Street Library, besides getting in touch with Catherine Bowen and Miss von Meck, authors of *Beloved Friend* (a Tchaikovsky biography published a few years ago) without appreciable result.

"I sent an inquiry to the Library of Congress and also to the Morgue of the *Journal-American* and had not heard from either of these ventures when Miss Lawton told me the clippings had been found and that she had asked for photostats."

Identity of Ivy Ross

On October 31, 1942, Mr. Seaman published in *Cue* a few sentences from Tchaikovsky's article, though not from Seidl's reply, to which, however, he duly alluded. He is thus the first to have referred to the discovery in print. He did not, on the other hand, take up the question of Ivy Ross, the instigator of the whole affair. Mr. Weinstock was as baffled about the lady's identity as the rest of us. He inquired in one New York newspaper office after another without result. At long last his attention was directed to a volume called 'Ladies of the Press', written, singularly enough by another Ross—Ishbel Ross, to be exact. This book, published by Harper's in 1936, contains so much information about Ivy Ross that one can only wonder how the latter could have remained a problem so long. More than that, Ivy Ross lived till 1933 and should easily have been able to clear up the matter for Modeste Tchaikovsky or anyone else really interested. She was a prominent society reporter, who had been with the *Morning Journal* since 1890, at which time the paper was owned by Albert Pulitzer and John R. McLean. When Hearst bought it she remained with him and under the pen name of "Cholly Knickerbocker" reported the doings and the gossip of high society in New York. She was, however, neither the first "Cholly Knickerbocker" nor the last. 'Ladies of the Press' credits her with covering the Bradley Martin ball, as well as such famous international marriages as those of Cornelia Bradley Martin, and the Earl of Craven, Consuelo Vanderbilt and the Duke of Marlborough, Gladys Vanderbilt and Count Szechenyi. She interviewed numerous celebrities, moreover, and had the first published talk with Li Hung Chang, when he arrived in 1895. Curiously, the volume makes no allusion whatever to her meetings with Tchaikovsky. Doubtless this was not considered so important a feat as chronicling the Bradley Martin ball or reporting a wedding

in high society! Anyway, Ivy Ross covered large-scale social events for the Heart interests for all of 32 years.

Seidl's feelings of friendship for Tchaikovsky appear to have been of the warmest. It might be stretching the truth to say that they were reciprocated in the same degree. They met at a dinner given by Schirmer, the music publisher. Another time Tchaikovsky ran into the famous conductor at what he calls a "famous Viennese cafe on Broadway" (presumably the celebrated Fleishmann's, which Seidl used to frequent). He was not in the least pleased, for he had been in one of his somber moods that day, seasoned with copious tears, and he had no stomach for such artistic stimulation as Seidl's presence and conversation might afford.

Text of Tchaikovsky Article

Tchaikovsky's article was published in the *Morning Journal* of Sunday, May 3, 1891. Seidl's retort followed in the same paper an exact week later. They were not played up as assuredly they would be today. A modest half column picture of both musicians heads their respective contributions, a facsimile of their signatures being appended to the text. Tchaikovsky's article is the shorter and, singularly enough, the more concise and in some respects convincing. It is headed

Wagner and his Music

by Peter Tchaikovsky

the noted Russian Composer

and runs as follows:

"I am asked to tell the readers of the *Morning Journal* my opinion of Wagner. I will do so squarely and frankly. But I must warn them that I recognize two sides to the question. First, Wagner and the rank he holds among the composers of the Nineteenth Century; and secondly, Wagnerism. It will at once be seen that while I admire the composer I have little sympathy with what constitutes the cult of Wagnerian theories.

"As a composer, Wagner is certainly the most remarkable musical character of the latter part of this century and his influence upon music is enormous.

"He was gifted with great powers of musical invention; he discovered new forms of his art; he led the way into paths until his advent unknown; he was, it may be said, a man of genius capable of ranking in German music with Mozart, Beethoven, Schubert and Schumann.

"But, according to my deep and unalterable conviction, he was a genius who followed the wrong path. Wagner was a great symphonist, but not a composer of opera. Instead of devoting his life to the musical illustration of German mythological characters in the form of opera, had this extraordinary man written symphonies we should, perhaps, possess masterpieces of that order, worthy rivals to the immortal ones of Beethoven.

"All that we admire in Wagner belongs essentially to the symphonic order. That in his music which leaves a great and profound impression is now a masterly overture in which he pictures Dr. Faust; or it is the prelude to 'Lohengrin', in which the celestial regions of the Grail have given him the inspiration for some of the most beautiful pages in modern music; now it is the Ride of the Valkyries, the funeral march of Siegfried or the blue waves of the Rhine, in the 'Rheingold'—are they not all essentially symphonic? In the Tetralogy and 'Parsifal' Wagner gives no thought to the singers. In those beautiful and majestic symphonies they are treated as instruments, forming part of the orchestra.

"Now, what about Wagnerism? What are the dogmas which one must profess to be a Wagnerite? One must deny absolutely all that is not of Wagner; it is necessary to ignore Mozart, Schubert, Meyerbeer, Schumann, Chopin; one must be intolerant, exclusive, narrow, extravagant. No! While venerating the sublime genius that created the prelude to 'Lohengrin' and the Ride of the Valkyries, devoutly kneeling before the prophet I will not profess the religion he founded."

All this indignation about the dogmas one must profess to be a Wagnerite strikes us today as a rather silly waste of words—and they were silly even at the time Tchaikovsky wrote them. But in his discussion of the symphonic element in Wagner the Russian master is not so far off the track as he may have seemed. A pity he could not have lived to study Alfred Lor-

enz's amazing analyses of the musical form of Wagner's works!

Parenthetically, it may be added that Tchaikovsky's article is undoubtedly a translation, though he has left no clue as to what language he may have written it in. But his command of English was so slight that he suffered agonies trying to make himself understood in our tongue, when no one on hand could speak German, French or Russian.

Text of Seidl's Reply

Seidl's piece, published May 10, 1891, was headed

A Defense of Wagner

by Anton Seidl

The noted musician and orchestral leader

"You ask me whether I read Tchaikovsky's article on Wagner in last Sunday's *Morning Journal*. Why, to be sure I have read it. Who has not read it? And who in New York was more astonished than I? It is enough to create surprise to find a man asserting that Wagner would have created better works of a symphonic order, if he had chosen to compose such, than operas. Up to the present day we poor mortals have considered it indisputable that Wagner, as a composer of operas, caused a reformation, or a revolution, or whatever you may choose to call it; and that according to the taste and the conception (understanding) of our times Wagner's operas or musical dramas have reached the highest point ever allowed.

"And now Tchaikovsky undertakes to say that Wagner followed a wrong path, that he should have written works of a symphonic character. This is something quite new and an opinion which I, in common with thousands of other people, shall not subscribe to. I even incline to the belief that Tchaikovsky himself treats the orchestral parts in a symphonic manner in his operas 'Pique Dame', 'Onegin', etc.

"And then what is the meaning of the term 'symphonic treatment'? If it be to work in the thematic or polyphonic manner or after a certain 'leit Motif', then I may well say that nowadays everybody composes in the same fashion, and anyone who avoids this goes down and is never heard of again.

"All the arguments Tchaikovsky brings forward are examples of symphonic treatment as founded on the very nature of the thing itself.

"If the action demands that the rustling of forest leaves should be expressed in music, we have to do it. It is only his own talent that enabled Wagner to portray the rustling of forest leaves better than Franchetti; or that caused his grand funeral march to be far superior to Donizetti's 'Sebastian', or Reinecke's 'Zur Trauerfeier' or anyone else's save Beethoven. Verily, all civilized nations rejoice that, besides this 'Waldweben' and the funeral march in 'Siegfried' and in 'Götterdämmerung' we find pages as grand and as beautiful as these.

"I am firmly convinced that Tchaikovsky himself follows the path indicated above. This is shown in his wonderful Suite No. 3, which he rendered in such a masterly manner the other day in Music Hall. He proved himself a great symphonist, but at the same time a good composer of operas, as when the Suite was nearing its end, one could almost see a grand festival on the stage.

"Now I should like to say a few words about the so-called 'Wagner cult'. Much has been written lately about the 'Wagner craze', the burning of incense at Wagner's shrine, about how Wagner is overestimated; concerning the intolerance of Wagnerites and their delusion that he is the only great one, etc. All this belong to the realm of imagination, not to use a stronger expression. Of whom do these critics speak? Of Richter, Levi, Mottel (sic!), Sucher, Weingartner, Strauss, Nikisch, Paur, Mahler, Fischer, Schuch and all the others? Is it not true that the very men just enumerated have built the roads for the entrance into the concert and upon the stage of Brahms, Berlioz, Cornelius, Dvorak, Tchaikovsky, Chabrier, Rubinstein, etc.? Haven't they opened their programs for classical music in a way never known before?

"Wagner himself was an enthusiastic admirer of all the classic composers, as his glowing words of praise witnessed. Has he not built on the foundations Weber, Mozart and Beethoven laid? Is there anything grander than his essay on Beethoven? Is it possible to speak with more enthusiasm than he did of Mozart?

"Where is intolerance? Presumably only in the heads of a few conceited ignoramuses. There are

(Continued from page 27)

Musical America's Educational Department

BARTÓK VIEWS FOLK MUSIC WEALTH OF HUNGARY

Diversity of Material Yielded Up in Profusion In European Melting-pot

By BÉLA BARTÓK

It is not merely a coincidence that folksong research and musical culture, based on the elements of folksongs flourished in Hungary to such a remarkable degree. Hungary is practically the geographical center of Eastern Europe and, with her different nationalities before the first world war, offered a miniature picture of the great variety of Eastern Europe inhabited by so many national groups.

The close everyday contact between the various national groups resulted in the development of an inexhaustible variety of folk music. This explains the abundance of folk music in Eastern Europe, so amazingly rich in folksongs and multiple types of folk melodies. Small wonder that Hungarian musicians living in the midst of a veritable melting-pot turned with such great interest toward this extraordinary musical treasure.

This interest bore fruit of two different kinds: first, the scientific research, description, systematic grouping and comparison of Eastern European folksong types, resulted in the development of an entirely new science—the science of comparative research in folksong similar to comparative philology. The other notable result—separable from the former—has been the creation of Autochthon Hungarian Musical Art, inspired and influenced by this unparalleled and invaluable background of folk music. The renaissance of musical art, founded on unknown, unfaded and unspoiled treasures of folk music has almost become a new musical outlook in Hungary.

Some Western Europeans make the great mistake of classifying this manifestation in musical works as a "Folkloristic" tendency, minimizing its importance. The accent is not on the insertion of a "Folkloristic" fragment into alien material, but rather—and this is much more significant—on the unfolding of a new musical spirit, rooted in the elements of music springing from the soil.

It is another mistake to suppose that the local research in this treasure chest of music, so closely associated with rural life (in other words, the collection of folksongs) has been a tiresome task, requiring a great deal of physical effort and self-sacrifice. As far as I am concerned, I must say that the time devoted to this work constitutes the happiest part of my life, and that I would not exchange it for anything.

Tchaikovsky-Seidl Dispute

(Continued from page 26)

no Wagnerites that are not also followers of Beethoven, Bach and Mozart. He also would deny this cannot be classified among the followers of Wagner. Anyone who understands Wagner understands Beethoven or Bach also.

"Viewed from a musical standpoint there are only two classes of people: Those who understand music and those who do not. It is but natural that every one should have his favorite composers, just as he has his favorite author or painter whose ideas and feelings he believes to be akin to his own.

"But no honest musician would idolize one composer and condemn all the rest. Some people endeavor to make it appear that I myself have a weakness in this respect, but I would declare once for all that this is wrong.

"If there was too much Wagner in the Metropolitan Opera House it was not my fault but Wagner's fault, as he had composed those operas which the New York public liked best. I have always been in favor of putting new compositions of Mas-

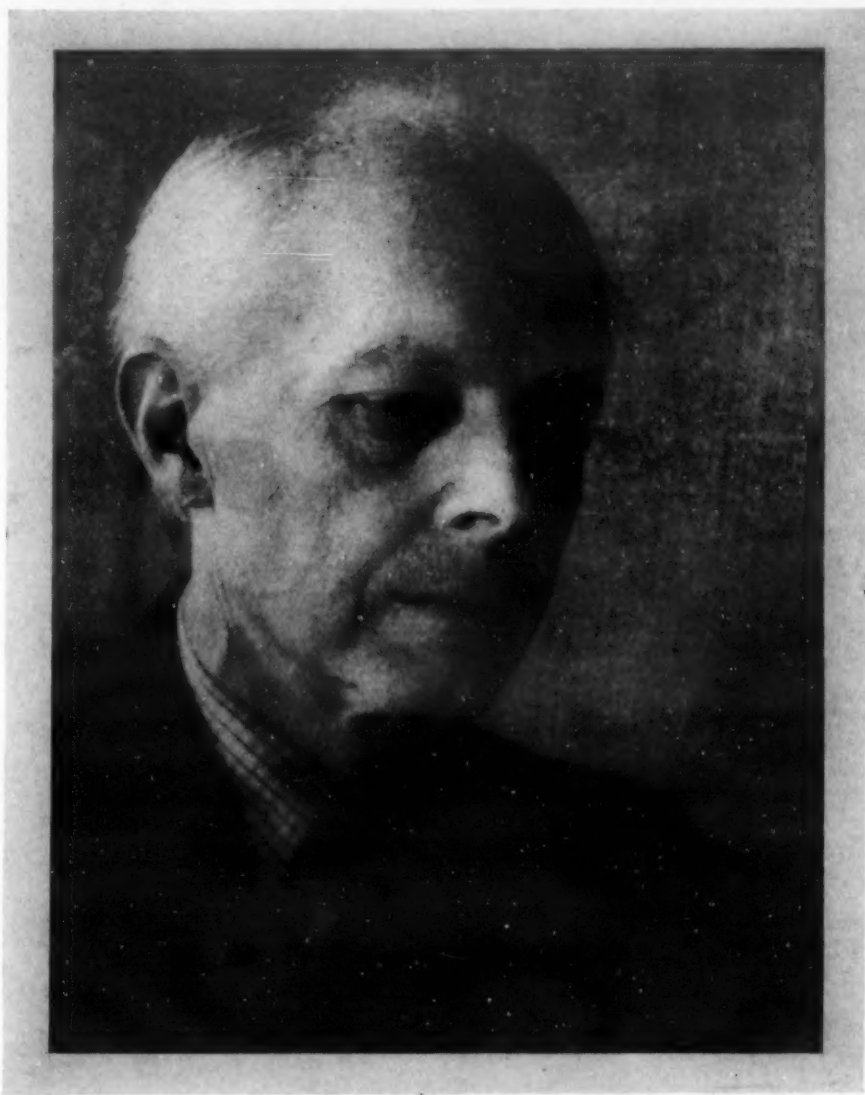
Happiest in the noblest sense of the word, as I had the great privilege to be a close observer of an as yet homogenous, but unfortunately rapidly disappearing social structure, expressing itself in music.

It is beautiful to both the ear and the eye. Here in the West it is hard to imagine that in certain parts of Europe practically all objects for everyday use, clothing as well as tools and implements are home-made. There is no trace of mass-production or standardized articles manufactured in factories. The smallest articles have individuality, changing their form and style in every district, frequently in neighbor-

senet, Chabrier, Reyer, Verdi, Mascagni, Lalo, Berlioz, Liszt and others before the public.

"The responsibility for not heeding these recommendations rests not with me. It costs money to bring out new compositions, and when no money is forthcoming one cannot do it. Under these circumstances the directors fall back on Wagner, who always filled the house and that without great expense. All this the New York public has seen. Heaven grant that it may again see some new compositions next season!"

It would have been interesting to read Tchaikovsky's rebuttal of this wordy screed which the gossip of the pestilent visitor, "Mr. X", effectively choked off. It probably would not have added much to our knowledge of Wagner and the Wagner cult. But it might have carried this mild controversy to a point where people's attention came to be more sharply focussed on the genteel little Tchaikovsky-Seidl sword play and prevented the very memory of it from coming as close as it did to total black-out.



Béla Bartók

ing villages. The delight offered to the ear by the variety of folk tunes is paralleled by the visual pleasure over the divergence in the shape and color of objects. These are unforgettable experiences, painfully unforgettable as we realize that this artistic aspect of rural life is doomed to perish. And once extinct, it will never flourish again and nothing similar will ever take its place. The vacuum left in its stead will be filled by misinterpreted urban culture and the scraps of mechanized civilization.

Talking about rural life, let me add my own observations concerning the relationship between peasants of different nationalities. Now, when these peasants are at war at the command of their leaders, and the different nationalities seem to be intent on obliterating one another, perhaps it is appropriate to point out that there is not—and never has been—the slightest trace of hatred or animosity against each other among those people. They live peacefully side by side, each speaking his own language, following his own customs, taking it for granted that his neighbor, speaking another language, does the same. An overwhelming proof of this is offered by the words of the lyric folksongs, the mirror of the peoples' soul. It is hard to find among these words any thought expressing animosity towards other nationalities. And even if we should find a line or two poking fun at the foreigner, these have no more significance than some of the words by which the people of the soil good-naturedly ridicule their pastor or their own shortcomings.

There is peace among the peasants; hatred against their brothers is fostered only by the higher circles!

By EULALIA S. BUTTELMAN

VERSATILITY of musicians is well exemplified in the diversified occupations of two eminent Boston string artists: Anna Golden, violist and violinist, and Ruth Westman, 'cellist.



Eulalia S. Buttelman

Anna Golden, violist for years with the Durrell Quartet, ensemble player with various members of the Boston Symphony Orchestra and teacher, enjoys a full life as chateau-laine of an attractive home while rearing a young daughter whose aspirations lead toward aviation. Meanwhile, Anna Golden is giving daughter June a rounded education embracing everything from dramatics to a secretarial course.

For herself, Anna Golden relaxes with paint palette and brush, her talents being nearly as great in the pictorial art as in music. Her pictures, dashed off with the greatest of apparent ease, are the amazement of friends who have hitherto known her only as an artist in tone.

Ruth Westman lives with her brother Charles in the charming New England village of Lincoln, a suburb of Boston. Having studied with the leading masters of 'cello, she has real-

ized a successful career as both soloist and ensemble artist as well as teacher. Complementing her musical endeavors, Miss Westman is currently enthused over a venture into the antique business, which came upon her largely by accident and is flourishing almost a fault, so great are the demands for choice articles of other days.

In the role of homemaker, Miss Westman is blessed with a flair for fine cookery, her recipes for exciting, delicious foods being freely given to her friends, who discover that they invariably 'turn out' well. As a further pastime, she knits for war purposes and for friendly gifts which range from exquisite table sets, through scarves, sweaters, etcetera, to silken rugs done for fun but with the skill of a perfectionist. As one admirer wistfully put it, "All this, and 'cello too!'"

* * *

Under the general musical and production management of Van A. Christy, director of Santa Barbara State College music department, that hardy perennial of light opera, 'The Pirates of Penzance', was offered as an event in the Associated Students Series by the department of music in cooperation with the division of speech and department of women's physical education.

Conducted by Dr. Christy, the opera met with good measure of success, being particularly well done from the choral and orchestral side, and sung with clear diction on the whole. The



John Tyers, Baritone, (Right) Who Sang at the Initial Concert of the Cooperative Concert Series in Plymouth, Mass., Before Leaving for Hollywood under an M.-G.-M. Contract, Is Shown with His Accompanist, Max Walmer, (Left) Who Entered Navy Service on Dec. 26, and Alton D. Edes, President of the Plymouth Cooperative Concert Association

orchestra, directed by Maurice Faulkner, head of instrumental music, assisted by Floyd K. Browning, in charge of piano instruction, contributed ably to the occasion.

Owing to the rigid dimout conditions now prevailing in Santa Barbara, the excitements of Gilbert and Sullivan were rivalled by the hazards of arrival and departure of the audience over the curving precipitous roads now barely navigable in the black night hovering over the beautiful California city.

* * *

At State Teachers College, Indiana, Penn., Irving Cheyette, chief of the music faculty, announces a booming music season with increased enrollment over last year. Student musical activity is extensive, including collaboration with the Indiana Community in the presentation of many concerts and lectures for the Winter, for one of which Ann Brown, star of 'Porgy and Bess', was engaged.

Dr. Cheyette was guest lecturer for the Paul Schmitt Music Co. of Minneapolis in the early Fall, and has made several similar appearances elsewhere, including an engagement as speaker for the Philadelphia Musical Club recently.

Helen Prutzman, also of the music faculty, in December left Indiana, Pa., to reside in California permanently, joining her mother there with whom she motored to the west coast last Summer.

The Dutch composer and pianist, Dr. Henry Emile Enthoven, gave a lecture on Beethoven before a large audience in the ballroom at the Beekman Towers on Dec. 31. During the course of the lecture Dr. Enthoven played the works discussed. The lecture was sponsored by a large group of notables headed by the Hon. T. Elink Schuurman, Consul General of the Netherlands.

Fittlerberg Leads Orchestras
Following his appearance as conductor with the New York City Sym-

phony in its Treasury Concert on Dec. 20 in Carnegie Hall, with Albert Spalding as soloist, Gregor Fittlerberg, Polish conductor, was to leave for Chicago to continue his work as guest conductor of the Ballet Russe. He will conduct the New York Philharmonic-Symphony, with Bronislaw Huberman as soloist, on Jan. 16 in Carnegie Hall. Mr. Fittlerberg made his American debut conducting the NBC Symphony in a broadcast. These New York appearances mark his first on the concert stage in this country.

Glenn Darwin, baritone soloist at Saint Bartholomew's in New York, will begin a tour of the South which will take him as far as Amarillo, Tex., in February in the Civic Concert series of the National Concert and Artists Corporation. He will give a recital in Richmond, Va., on Jan. 20. In addition to radio and oratorio engagements this season, Mr. Darwin has been heard in Houghton, N. Y., and on Army-Navy E award programs at Emporia, Penn., and Newark, N. J.

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WARD LEWIS NAMED DEAN AT CLEVELAND

Faculty Member to Serve in Rubinstein Absence—Eyle Heads Violin Department

CLEVELAND, Jan. 10.—Ward Lewis, who, since 1925, has been a member of the faculty of the Cleveland Institute of Music, teaching ear training and sight singing, has been appointed dean during the absence of Beryl Rubinstein who is serving in the army at Washington and Lee University, Va.

Felix Eyle has been appointed head of the violin department succeeding Joseph Knitzer, who has enlisted in the navy. Mr. Eyle has been assistant concertmaster of the Cleveland Orchestra since 1933, and since 1928, head of the violin department of the Music School Settlement. The recently added activity, the children's orchestra will be under the direction of Howard Whittaker.

Emily McCallip, director of the Music School Settlement, announces the appointment of Louis Davidson, first trumpet of the Cleveland Orchestra, to the faculty. W. H.

Scholarships Open at Converse College

SPARTANBURG, S. C., Jan. 5.—Edwin Gershefski, of the school of music of Converse College, has announced that the contests for scholarships for the 1943-44 term will be held on March 6. A \$25,000 endowment fund established by Mrs. S. Clay Williams of Winston-Salem, N. C., a Converse graduate and now a member of the board of trustees, has made possible the yearly award of eight scholarships in the various branches of music study. Competitions will be held in voice, piano, organ, violin, viola, cello, wind instruments and composition. They are open to any high school senior and both men and women are eligible.

Jordan Conservatory Orchestra Holds Mid-Winter Concert

INDIANAPOLIS, Jan. 5.—The annual mid-Winter concert of the Jordan Conservatory Orchestra was held on Dec. 17 at the Scottish Rite Cathedral. The orchestra was formed of students and members of the faculty and Indianapolis Symphony playing under Fabien Sevitzky. Mary Spalding, harpist, was soloist playing Widor's Choral and Variations with the orchestra. P. S.

Rhea Silberta Pupils Active

Among the artist pupils who are studying this season with Mme. Rhea Silberta, voice teacher and coach, are John Hart, baritone, scheduled for his Town Hall debut on Feb. 28; Theresa Gerson, recently heard in the 'Gypsy Baron' and 'The Beggar Student'; Suzanne Sten, who is making a countrywide tour, and is heard currently on a broadcast hour: Nora Hellen; and Mascha Benya, Russian soprano, who recently completed an extensive concert tour.

Arthur Kraft Pupil Heard

ROCHESTER, N. Y., Jan. 5.—William Warfield, Negro baritone, a pupil of Arthur Kraft at the Eastman School of Music, made two appearances here before being inducted in the Army in November. The first was his graduation recital in Kilbourn Hall on Nov. 19, when a capacity audience heard him in a program of arias, Lieder, songs and spirituals. The second was

as soloist at the Civic Orchestra 'Pop' concert under Guy Fraser Harrison at the Eastman Theater on Nov. 23.

Hutcheson Plays in North Carolina

Ernest Hutcheson, president of the Juilliard School of Music gave a series of piano recitals in North Carolina during December. He played at Catawba College in Salisbury, Davidson College in Davidson and at Charlotte. In February he will play at the Oklahoma State College for Women.

Berumen Marks Anniversary

Ernesto Berumen, pianist and teacher will celebrate the twenty-fifth anniversary of his New York debut at the old Aeolian Hall this month by giving several private piano recitals. Mr. Berumen's appearances include four concerts in New York, two in Brooklyn, and several recitals in Long Island and Connecticut.

New York Studios

Mildred Young, from the studio of Bernard U. Taylor, at the Institute of Musical Art, has been engaged as contralto soloist at Temple Emanuel, New York. She has also joined the Shoestring Opera Company. Elwyn Carter, baritone, has returned from a tour with the 'Opera in Miniature' company. He sang in the 'Messiah' at Western State College, Kalamazoo, Mich.; Augustana College, Rock Island, Ill., and at the University of Cincinnati. Helen Carlson, contralto, toured for six weeks with 'Opera-on-Tour' in 'La Bohème'. She sang special services at Temple Israel, White Plains, N. Y., and gave recitals in White Plains and New Rochelle.

Pupils of Belle Julie Soudant, teacher of singing at the Institute of Musical Art of the Juilliard School of Music, were heard in a Christmas recital on the afternoon of Dec. 15. Taking part were Mary Ellen Bright, Vivian Lindelow, Jane Pratt, Sarah King, Frances Maddeford, Mary Gale Dowson, Winifred Smith and Elsie Arnold. Accompaniments were played by Lillian Carpenter and Donald Comrie, and a violin obligato by Eugene Jacobowsky.

Pupils in the New York and Boston studios of Harriet Eudora Barrows who have been heard during the Autumn and early Winter include John Metcalf, baritone, at Stoneham, Mass., the Gardner Museum, Boston, and in Salem, Lawrence and Lynn, Mass. Dorothy Horan, mezzo-alto, made appearances in Providence and Newport, R. I., in concert and recital and sang the solo parts in the 'Messiah' in Newport. Dorothy Hunniford, contralto, sang at the Gardner Museum, in Providence, Pawtucket and in Forest Hills, L. I., June Sheeran, soprano, was heard in Montreal, Worcester and Boston, Mass.

Harry Steiner, baritone, from the studio of John Alan Houghton, was engaged as assisting artist at a recital given by Mary Agresta in the Memorial High School Auditorium, West New York, N. J., on Dec. 11. Mr. Steiner sang Liszt's 'Die Lorelei', 'Eri Tu' from 'A Masked Ball' and songs by Fielitz, Mrs. Beach, Sanderson and Rachmaninoff and joined Miss Agresta in the duet from the second scene of 'Rigoletto'.

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NEW MUSIC: South Americans Represented in Latest Publications

ANOTHER PIANO TRANSCRIPTION FROM SHOSTAKOVICH BALLETS

REALIZING that the familiar polka is not the only delectable morsel in Shostakovich's ballet, "The Golden Age", Gyorgy Sandor, the young Hungarian pianist, has taken another Dance from that source and made a concert transcription of it for the piano. This has much of the tabasco piquancy of the polka, along with the sharply cut rhythmic quality, and Mr. Sandor's piano version is brilliantly effective.

The publishers of it, the Am-Rus Music Corporation, have also brought out a well-devised transcription by David Grunes of the Polka from "The Golden Age" for violin and piano and similarly adroitly wrought transcriptions by Mr. Grunes of the Theme and Processional from Prokofiev's "Peter and the Wolf" for violin, or viola, and piano and of three pieces from Prokofiev's "Romeo and Juliet" ballet, namely, "Montaigus et Capulets", "Danse de jeunes antillaises" and "Masques", for violin, or 'cello, and piano.

The firm's new publications further include a song, "The United Nations", for which Harold J. Rome has adapted music by Shostakovich and provided words to make a resultant stirring war song, and an effective fliers' song entitled "Beloved City", for which David Grunes has arranged music written by N. Bogoslavsky for the Russian film, "Destroyers", and Annemarie Ewing has provided an English version of a Russian text by E. Dolmatovsky.

RICORDI'S LATEST SHEAF INCLUDES NEW ART SONGS

SONGS of fine calibre that have recently come from G. Ricordi & Co. include a brace by Cesare Sodero and one each by Ruggero Vené and Harvey Enders. The song by Mr. Enders, "Parole al vento" ("Words on the Wind") is a setting of an Italian poem by Giuseppe Chiarella, of which the composer has made an appropriate English version. The music is of an ingratiating character, somewhat Italianate in its melodic suavity and dramatic emotion, and of a ready appeal that makes it a particularly grateful song for any singer. The range is for high voice and there is a full-blooded accompaniment.

The Sodero songs are "Reverie" ("The moon hangs low") and "Love's Calendar" ("I Love You"), settings of poems by Elinor June Brash. Widely different in manner of expression as in concept, they are both songs of pronounced distinction in their individual ways. In "Reverie", a particularly imaginative song, a tangible poetic mood is created not only by the significantly shaped melodic line but even more potently by the happily devised accompaniment figuration. The elaborate accompaniments of both songs, as a matter of fact, are practically piano solos. "Love's Calendar"



Gyorgy Sandor A. Walter Kramer

is gently and tenderly idyllic with an insinuating rhythmic sway.

Mr. Vené's "Age and Youth", a new setting of a familiar old English poem of anonymous authorship, also has the asset of an elaborate accompaniment, which with the high tessitura of the voice line makes for possibilities of brilliant effect.

The Ricordi's also publish a transcription by Mary Howe for two pianos, four hands, of Bach's "Komm, süßer Tod", an arrangement marked by a standard of uncompromising good taste and by equally considerate treatment of the two instruments. It is easily within the scope of pianists of modest technical accomplishments who may have a sensitive response to Bach style and understanding of appropriate touch and tone.

NEW WITMARK PUBLICATIONS PAY TRIBUTE TO HERBERT

WITH a Victor Herbert renaissance well under way a zarzuela, "Romany Life", an elaborate and well-made transcription by Gregory Stone of a Herbert theme, for violin and piano, makes an appropriate appearance. This is a colorful gypsy caprice that affords ample opportunity for scintillating virtuosity. Mr. Stone has also made a very effective arrangement for two pianos of Herbert's "Panamericana", and both of these transcriptions are published by M. Witmark & Sons as features of a set of publications issued in homage to the Irish-American composer.

Other features of this sheaf are five "Victor Herbert Albums", well-planned and well-edited, for various solo instruments with piano accompaniment. These albums contain from ten to twelve of the most popular Herbert song melodies, with an original instrumental composition such as the Serenade from the composer's Suite for 'cello, Op. 3, or "Indian Summer" substituting for a song. The editor and, where necessary, transcriber of the contents of the album for violin and piano, is George J. Trinkaus; Jean Gossette has made the arrangements for the albums for clarinet and piano and saxophone and piano and most of those for the trombone-and-piano and trumpet-and-piano albums, the other arrangers involved being William Teague, Ben Ve-

reecken, and Otto Langey.

More simple arrangements for violin and piano of Herbert favorites, "Rose of the World", "Toyland" and "Absinthe Frappée", made by F. Campbell-Watson, are published individually.

CONCERT VERSION BY KRAMER OF 'SHEEP MAY SAFELY GRAZE'

ATHRICE-WELCOME addition to the concert singer's Bach repertoire is an arrangement by A. Walter Kramer of the air, "Sheep May Safely Graze", from Bach's "Birthday Cantata", which has just been published by the Galaxy Music Corporation in two keys, for high and low voice.

The lovely Bach music has been treated with characteristically fine artistic discretion and skill by the arranger in making an eminently usable solo version for the concert stage, while Katherine K. Davis has made a tasteful English adaptation of the original text. As an additional advantage, a well-conceived sacred text, beginning "Like a shepherd God doth guide us", by C. R. W. Robertson is provided for use when the version is sung in church.

Galaxy has also issued an excellently devised version for four-part mixed chorus by Cesare Sodero of Alessandro Scarlatti's "Le Violette" ("The Violet"), of charming effect in its choral form, a knowing arrangement by Griffith J. Jones of Heinrich Hofmann's fine "Sing to the Lord" for chorus of mixed voices, and an edition for mixed chorus in four parts of Richard Kountz's inimitably dainty and piquant "ceramic tragedy", "The Little French Clock".

SET OF 'ANIMAL FABLES' BY ARGENTINIAN MODERNIST

ONE of the foremost modernists of South America, Jacobo Ficher, Russian by birth and Argentinian by virtue of nearly twenty years' residence, has written a set of "Six Animal Fables" for piano that should be as tabasco to even the most ardent taste for modernistic idioms. The rampant dissonance seems, inevitably, more appropriate to some of the subjects than to others, particularly so to the "Lullaby for a Cat", rather less so to the "Song of Two Sparrows".

"The Arrogant Rooster and the Humble Hen" is one of the most amusing in its vivid characterizations and "Animals on Parade" is another of the most effective, forming a snappy climax when the six are played as a set. The remaining two are "Pussy-Cat and Nanny-Goat" and "Bears". The pieces are published separately.

The publisher is Axelrod Publications, Inc., which has also just brought out a new piano piece by Heinrich Gebhard entitled "Giant of the Mountains", a fine, broad, imaginative concept that engages a wide range of the keyboard and is treated with the knowing skill of the experienced pianist. It is an especially good tone study.

NOVELTIES OF VARIOUS KINDS BY LATIN-AMERICAN COMPOSERS

INTERESTING products of South America creative art that have recently come to hand include a set of Four Mexican Dances skillfully treated as art pieces for the piano, in modern harmonistic idiom, by Manuel M. Ponce, and "Cuentos de Niños", by Carlos Suffern, a suite of three individually conceived short pieces for the piano, of which the second, a slow one, is the most appealing on first acquaintance. Mr. Ponce is one of Mexico's most prolific composers, while Mr. Suffern is one of Argentina's outstanding moderns.

Then for the voice there are "Camino triste", by Carlos Estrada, and

"Mar de Luna", by Luis Cluzeau Mortet, two graceful and effective songs in characteristically Spanish style by two gifted composers of Montevideo. The first is in a mood of tranquilly floating lyricism throughout, while the second has an animated middle part that contrasts sharply with the gently nostalgic character of the main part. An extended composition for violin alone in three movements, "Obra Para Violin Solo", a technically difficult work in modern idiom, is by a Munich-born composer, Richard Engelbrecht, now resident in Argentina. These compositions are all published by the Editorial Cooperativa Interamericana de Compositores in Montevideo.

A DIGEST OF GREAT WORKS FOR THE ARTIST-STUDENT

A NEW collection of invaluable service to the progressive piano teacher who seeks to stimulate the imagination of his students even in the necessary technical work is "The Pianist's Digest", compiled by Maurice Aronson and published by the Edward B. Marks Music Corporation. This is a collection of 250 excerpts from great compositions written for the piano selected by Mr. Aronson to be used as studies for gaining the technical efficiency for which too many dry-as-dust teachers still rely upon the uninspiring material of the conventional literature of studies that have practically no real musical value.

While many piano "methods" have introduced quotations from the masterworks in this same connection, this work is undoubtedly the first to be devoted exclusively to such material. And the compiler has delved exhaustively into the existing literature of the piano and classified his material according to a pertinent and practical system. In addition to quoting the 250 given excerpts he has listed many other similarly usable passages at the end of each chapter. As one instance, to the aptly chosen single-finger passages quoted for the left hand he has added the names of other examples from such sources as Mozart, Beethoven, Chopin and Rachmaninoff concertos, Liszt rhapsodies and Brahms variations.

The twenty chapters represent a classification of all conceivable technical difficulties and provide a quintessence of what the artist-student is likely to encounter. Not the least valuable is the chapter containing examples of dual and multiple rhythms, with an additional listing. These added lists include mention of compositions by living composers excerpts from which could not be reproduced because of copyright restrictions.

A sound warning is uttered by the compiler at the head of his useful general instructions that inasmuch as all the material quoted was written in the service of musical expression none of it should be considered or used merely as "mechanical drill material".

BRIEFER MENTION For Solo Voice:

"Beautiful Dark Head", by Bonita Crowe, an ingratiating setting of words by Daniel Whitehead Hickey, which forms an interesting study in the effective frequent repetition of the same note in the melodic line. In two keys. "When We Sang 'Ave Maria'" ("In the Chapel on the Hill"), by George Shackley, with words by Danny Cavanaugh, an appealing human-interest song that works in a strain of the Bach-Gounod "Ave Maria" (Michael Keane).

"The Lord Has Given Me a Song", words and music by Jessie Moore Wise and Bill Livingston, a simple but attractive little song bordering on the popular in character as regards both music and words (G. Schirmer).

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(Poem by Rosemary Benét)

Glory.....high, medium, low.....Charles Wakefield Cadman
("Marching in the Clouds with God")

Prayer ("Lord, Almighty God") med., or high P.I. Tchaikovsky
from the Moscow Cantata Arr. by Stewart Wille

Onward, Ye Peoples!.....high-med., (or low).....Jean Sibelius

Galaxy Music Corp., 17 W. 46th St., New York

Orchestral Concerts

(Continued from page 10)

negie Hall. Leading Tchaikovsky's Sixth Symphony and the accompaniment for the Brahms Concerto, played by Mr. Spalding, the Polish conductor made his first concert appearance with symphony orchestra in Manhattan. He impressed immediately as a thoroughly schooled musician well acquainted with symphonic literature and fully capable of bending an orchestra to his designs. With the WPA forces he collaborated justly and ably with Mr. Spalding in a superior performance of the familiar concerto which seems to be omni-present this season. E.

New York Little Symphony in First Concert

The New York Little Symphony, founded and conducted by Joseph Barone, made its first appearance at the Carnegie Chamber Music Hall on the evening of Dec. 18 with



Joseph Barone

Ralph Lear, tenor, and Vera Franceschi, pianist, as soloists. With personnel drawn from the NBC Symphony, the new group intends to follow the policy established by its counterpart in Philadelphia, the American Little Symphony also conducted by Mr. Barone, in giving opportunities for American soloists, conductors and composers to get hearings with orchestra. The program included Mozart's 'Haffner' Symphony; the Mozart D Minor Concerto, and 'Prayer' by the New England composer, Alan Hovanes, played by Miss Franceschi, and airs by Stradella, Lalo and Donizetti, sung by Mr. Lear. R.

Castagna Sings with City Symphony

New York City Symphony, Emerson Buckley, conducting; Bruna Castagna, contralto, guest soloist; Carnegie Hall, Dec. 27, afternoon:

Symphony No. 4 in G, Op. 88...Dvorák
Habanera, Card Scene and Seguidilla
from 'Carmen'.....Bizet
Ballet Suite, 'The Golden Age'
.....Shostakovich
'Les Preludes'.....Liszt

A well-knit and vigorous performance of the Dvorák Symphony, with the American Mr. Buckley conducting, and the singing of Mme. Castagna dominated the afternoon's performances. The contralto's delivery of the three arias was sweepingly free; magnificent coloring and sumptuousness of tone were cardinal factors in her interpretations. Tchaikovsky's 'None But the Lonely Heart' was given as an encore. The fact that the organization was not likely to appear again was announced by Roger Wood, director of the New York City WPA War Services, during the program. He said there were "negotiations" to hold it together but that they probably would not be successful. Samuel Chotzinoff, musical director of NBC, spoke in behalf of the U. S. Treasury. W.

Toscanini Begins Brahms Cycle

Arturo Toscanini returned to the NBC Symphony on Dec. 20 to conduct the first of a series of six all Brahms programs broadcast from Studio 8-H. The program:

Variations on a Theme of Haydn;
Symphony No. 3 in F, Haydn

Whether one prefers the Haydn variations in their orchestral trappings, published as Brahms's Op. 56a, or in the two-piano version of Op. 56b, may very well depend upon the

performances heard. It would be difficult to imagine them more effectively presented than they were on this occasion. Mr. Toscanini's beat was vigorous, emphasizing the rhythmic propulsion of the work without sacrificing tone. The same muscular quality was to be noted in the reading of the third Symphony, and the orchestra played expertly without the sentimentality which often mars performances of this work. The second program in the series on Dec. 27 presented:

'Liebeslieder' Waltzes, Op. 52; Serenade
No. 2 in A; Hungarian Dance No. 1
in G Minor

Pierre Luboschutz and Genia Nemoff were at the two pianos and a group of seventeen singers, nine women and eight men, collaborated in a stunning performance of the waltzes. Mr. Toscanini educated expert ensemble from them and later from the orchestra members in the Serenade and the Hungarian Dance. K.

Chardon Leads N. Y. City Symphony in Brooklyn Concert

BROOKLYN, N. Y., Jan. 1.—Yves Chardon, former 'cellist of the Boston Symphony, appeared as conductor of the New York City Symphony when it gave a concert in the Museum of Art on the afternoon of Dec. 27. The soloist on the program was June Hess Kelly, soprano.

MOSES SMITH CHOSEN TO HEAD MUSIC PRESS

Succeeds Richard Dana as President—Publishers to Replace European Editions

Moses Smith, Vice President of Music Press, Inc., and until recently Director of Columbia Masterworks, has been appointed President and Director of Music Press, Inc., to succeed Richard H. Dana, who has been inducted into the Army.

The War has made unavailable in this country a large amount of standard musical literature, published only in European editions. It is the goal of Music Press, Inc., to fill some of this gap, while continuing its initial policy of publishing neglected scores of the past and present.

The new President and Director of Music Press, Inc., was music critic, teacher, lecturer, radio commentator and writer in Boston before becoming Director of Columbia Masterworks in June, 1939.

The other members of the Board of Directors of Music Press, Inc., are Chalmers Clifton, Edwin J. Stringham, Stephen P. Duggan, Jr., and Carleton Sprague Smith.

University of Washington Choral Groups Give Benefit

SEATTLE, Jan. 6.—The annual Christmas concert of the University of Washington choral and instrumental groups was given on Dec. 9 at Meany Hall. The silver offering, which heretofore has been donated to the Seattle Times Needy Fund, was this year presented to the Seattle Civilian War Commission for entertainment of service men. On the program were numbers by the following organizations and their conductors: Concert Band, Walter Welke; Men's Glee Club and Choir, Charles Wilson Lawrence; University Symphony, George Kirchner; Women's Glee Club, August Werner. The grand finale was an inspiring performance of the 'Hallelujah' chorus from the 'Messiah' in which all organizations participated. The standard of the performance was uniformly high. The audience of approximately 1,500 showed approval with hearty applause and a generous offering which added \$308 to the entertainment fund.

N. D. B.

PEABODY TO MARK 75th ANNIVERSARY

Hutcheson to Give Recital on Founders Day—Olin Downes Scheduled in Address

BALTIMORE, Md., Jan. 5.—February will mark the seventy-fifth anniversary of the Peabody Conservatory of Music and elaborate plans are being made to commemorate the occasion. Ernest Hutcheson, a former faculty member of the school, will give a commemorative recital on the afternoon of Founder's Day, February 12. In the evening Olin Downes, music critic of the New York Times, will deliver the anniversary address. Other festivities are planned to mark the celebration throughout the week, including "open house" at both the Conservatory and the Preparatory Buildings.

The second semester at the Conservatory will begin on Feb. 1. The school's activities and curriculum have increased during the past year, under the newly appointed director Reginald Stewart. Virginia Carty is Dean of the School.

The Conservatory has recently expanded its Public School Department and the faculty has been enlarged by the additions of Nadia Boulanger, composer; Harold Baur, pianist; Charles M. Courboin, organist, and members of the Musical Art Quartet.

The Preparatory Department under the superintendency of Virginia Blackhead will also begin its second term on Feb. 1.

Peabody Conservatory Forces in Several Events

BALTIMORE, Jan. 3.—The Peabody Conservatory Orchestra, Stanley Chapple, conductor, with Melvin Ritter, violinist, and Martha Larrimore, soprano, presented an interesting program on Nov. 28. The Peabody Chorus, Mr. Chapple conducting, was heard on Dec. 19 in a Christmas program. The Peabody Opera Class, Ernst Lert coach, gave two performances of 'Hansel and Gretel' on Dec. 21-22 in spirited style. Programs of the Friday afternoon recitals at the Peabody Conservatory have been given, in the following order, by Efreim Zimbalist, violinist, with Vladimir Sokoloff at the piano; Alexander Kipnis, bass; Ethel Bartlett and Rae Robertson,

duo-pianists; Raya Garbousova, 'cellist, Albert Hirsh at the piano; and John Charles Thomas, baritone, with Carroll Hollister, accompanist. Mr. Thomas was given a reception by the Peabody Alumni Association after his recital on Dec. 18. F. C. B.

Cleveland Sees Christmas Fantasy

CLEVELAND, Jan. 5.—A Christmas Fantasy by Lillian L. Baldwin, supervisor of music appreciation in the Cleveland Public Schools and consultant on music appreciation for the Cleveland Orchestra, was given in the Chamber Music Hall of Severance Hall, on Dec. 19, under the auspices of the music for young children committee of the women's committee of the orchestra. Three performances were given through the cooperation of the Western Reserve School of the Drama, the Music School Settlement, the School of Art, the Playhouse, Madame Bianca Studio, Raymond Gerkowski, Leonard Zamiska, and Dolores Luckay's Puppeteers. Miss Baldwin based the story on the old Nuremberg version of 'The Nutcracker' and used the Tchaikovsky music. W. H.

Hill Suite Widely Performed

The Roth String Quartet, after introducing the 'Out-of-Doors' Suite by M. Wood Hill in New York City last May and playing it at several festivals in the West last Summer, plan to perform it in Cleveland, Chicago and Philadelphia.

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GLOUCESTER GREETES CURTIS QUARTET

Members of the Ensemble Meet Officials of the Civic Music Association Backstage (Left to Right): Max Aronoff, Mrs. J. Fletcher Burnham, Secretary; John R. Cahill, Jr., President; Charles Jaffee, Mrs. Sylvester Ahola, Headquarters Chairman; Mrs. John Wood, Corresponding Secretary; Alfred J. Marchant, Vice-President; Jascha Brodsky and Orlando Cole

GLOUCESTER, MASS., Jan. 3.—The Curtis String Quartet appeared as the second event on the current Civic Music Association series and was enthusiastically received. The course was opened on Nov. 29 with a recital by Michael Bartlett. Yet to appear

are José Echañiz, Carmen Amaya and her Troupe and Polyna Stoska.

The Civic Music Association concluded a successful membership week last Fall with the assistance of Clifford Menz, Civic Concert representative.

ENSEMBLES APPEAR IN SAN FRANCISCO

String Quartet and Trio Offer Programs—Szigeti Returns

SAN FRANCISCO, Jan. 6.—The San Francisco String Quartet's December program presented by way of novelty William Bergsma's Quartet No. 1, a work which proved sturdy, virile, and attention-compelling, with a slow movement that was exquisitely lyric and sufficiently conservative to appeal to all ears. Mendelssohn's Quartet, Op. 81, and Beethoven's in C, Op. 59, No. 3, were the other works offered by Naoum Blinder, Frank Hauser, Ferenc Molnar and Boris Blinder on that occasion before an audience which filled the Community Playhouse.

In the same Playhouse a week later the San Francisco Trio gave one of the finest concerts in its history with William Van Den Burg making his first appearance as 'cellist with Alice Morini and William Wolski, pianist and violinist, respectively. Beethoven, Brahms and Ravel trios were given with notable beauty of tone, fine balance, and perfection of ensemble.

The magnificent artistry of Joseph Szigeti who had not been heard here in concert for over ten years thrilled a large Curran Theater audience on Jan. 3. Perhaps his most notable work was done in the Bach Chaconne, but the Tartini Concerto, Beethoven Sonata in C Minor, Charles Ives Fourth Sonata and smaller works were all performed with that remarkable musicianship and command of tone and style which mark the great artist. Andor Foldes was a real co-artist in the sonatas and as accompanist.

M. M. F.

Bartlett and Robertson Play Benefits

Ethel Bartlett and Rae Robertson, duo-pianists, devoted the Christmas holidays to benefit appearances. They gave a concert in Boston for Russian War Relief and at Town Hall for the Citizens Committee, as well as entertaining soldiers and sailors on two evenings at the Stage Door Canteen.

McARTHUR LEADS SEATTLE PLAYERS

Offers Contemporary and Standard Works—Deliuss 'Appalachia' Sung

SEATTLE, Jan. 8.—The appearance of Edwin McArthur as guest conductor of the Seattle orchestra on Dec. 7 was greeted with keen interest.

He chose a program of favorite music, including the 'Egmont' Overture by Beethoven; three American works, 'Spring Pastoral,' Howe; Music for Strings, Bales; Essay for Orchestra, Barber; The Prelude and 'Love-Death' from 'Tristan and Isolde' and Brahms's Symphony No. 1.

Mr. McArthur is apparently a master of orchestral technique, but there seemed a tendency at times to over-emphasize, when a little more restraint would have been grateful. The reading of the Brahms Symphony was the most effective. It was vigorous and stirring and the response of the audience was immediate and very warm.

An added work was a charming flute solo, 'Soliloquy' by Bernard Rogers, played by Frank Horsfall.

Beecham Says "Au Revoir"

Sir Thomas Beecham led his last concert of this season on Nov. 17. It was also the annual appearance of the University of Washington singers, of which Charles Wilson Lawrence is director. Sir Thomas opened the program with the Prelude to 'Lohengrin' and followed it with Handel's Concerto in B Flat Major for oboe and string orchestra, played for the first time here by Whitney Tustin, who, excellently qualified, gave a fine performance. There was generous applause for the popular soloist. Mendelssohn's Symphony in A closed the first half.

Following intermission, the University Singers joined the orchestra to give the first local performance of 'Appalachia' by Delius. Chorus and orchestra were remarkable in their precision and beautiful tone.

The season has shown the very fine capabilities of local talent and orchestra, in spite of changes in personnel. Replacements from the University of Washington Symphony are made at each concert as members appear on the platform in uniform, or disappear from their places, to join the service.

An enthusiastic demonstration, which lasted many minutes, was given Sir Thomas at the close of the concert. He returned again and again, and insisted that the orchestra share the ovation.

Cecilia Schultz concerts at the Moore Theater included the San Francisco Opera Ballet, in three performances Nov. 13-14; Paul Draper and Larry Adler on Nov. 21, whose first appearance here was a sensational success; Serge Jaroff and his Don Cossacks, on Dec. 5, in a stirring program of folk songs and war songs and dances, singing to the usual capacity house, and a return of the ever-popular Ballet Russe de Monte Carlo for a three-day engagement, Dec. 11-12-13. NAN D. BRONSON

Swarthout and Kreisler Attend Opening of New Canteen

Gladys Swarthout and Fritz Kreisler represented the musical world at the opening of the new Merchant Marine Canteen at 107 West 43rd St. on Jan. 4. Miss Swarthout sang 'The Star-Spangled Banner' on the broadcast from the Canteen. Others who cut the ribbon at the opening ceremonies were Mayor LaGuardia, Mrs. Roosevelt, John Golden and Paul Muni. Miss Swarthout will partici-

pate in the benefit concert to be held for the Infantile Paralysis Fund at Carnegie Hall on Jan. 17.

NAUMBURG ANNOUNCES AUDITIONS SCHEDULE

Nineteenth Annual Series Open to Violinists, 'Cellists and Vocalists

The Walter W. Naumburg Musical Foundation is planning its nineteenth annual series of auditions for pianists, violinists, 'cellists and singers who have not given a New York recital reviewed by critics, after the age of ten. The winners will be awarded New York debut recitals during the season 1943-1944. All expenses directly connected with the recitals will be paid by the Foundation.

Candidates must not be under sixteen or over thirty years of age, but application may be filed if birthday does not precede Feb. 28, 1913. They must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted during March, 1943, with the cooperation of an advisory committee. The final auditions will take place on April 6 and 7 and the judges will be Wallace Goodrich, chairman; Joseph Szigeti, violin; Edward Johnson, voice; Artur Rubinstein, piano, and Howard Barlow, conductor.

Pianists should include at least one Prelude and Fugue from the 'Well-Tempered Clavier' of Bach; one composition in large form, either a sonata or a suitable equivalent; and a lyrical piece, such as a Nocturne of Chopin. Violinists and 'cellists should include two contrasting movements of any Suite or Sonata by Bach for the instrument alone and a Concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style.

Application blanks may be secured from the Walter W. Naumburg Musical Foundation, 9 East 59th Street, N. Y. C. All applications must be filed not later than Feb. 27, 1943. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

Slav Music Festival Planned

A gala Unity Festival will be sponsored by the American Slav Congress of Greater New York at Carnegie Hall on Jan. 18. Contributing artists include the Czech soprano, Jarmila Novotna, the Yugoslav soprano, Zinka Milanov, both of the Metropolitan Opera Association; the Polish pianist, Witold Malcuzyński; the Russian baritone, Paul Petroff; and Zlatko Balokovic, Yugoslav violinist, who is president of the congress. The Leonovitch Chorus, a mixed group of forty Ukrainian workers, will be heard under Frank Ilchuk.

Szell to Lead Boston Symphony

BOSTON, Jan. 5.—George Szell has been engaged as guest conductor of the Boston Symphony for the concerts on Jan. 29 and 30. His program will be divided between Schubert and Smetana; the Schubert Symphony No. 7 in C in the first half; and in the second his own transcription for orchestra of Smetana's quartet 'From My Life' and the 'Vltava' from the symphonic cycles 'My Country'. The Schubert Symphony will be broadcast on Saturday on the Boston Symphony's new radio series.

Bok to Fill Greco Engagements

Rosa Bok, soprano of the Metropolitan Opera, will fill those concert engagements contracted for in the United States by Norina Greco. J. J. Vincent, Miss Greco's manager, states that Miss Greco will not return from South America this season.

To Play with Orchestra



Sascha Gorodnitzki

On his way west in the midst of an extensive concert tour, Sascha Gorodnitzki, pianist, is scheduled to appear as soloist with the Cincinnati Symphony, Eugene Goossens, conductor, on Jan. 22 and 23. Mr. Gorodnitzki completed the first half of his tour with appearances in Brantford, Ont., on Dec. 1, at Lehigh University, Bethlehem, Pa., on Dec. 4 and in Trenton, N. J., on Dec. 11. He will play a series of benefit recitals under various government auspices at the end of his tour in March.

Erica Morini Under Management of Haensel and Jones

Erica Morini, violinist, who is now under the management of Haensel and Jones, division of Columbia Concerts, Inc., has been booked for a tour of Mexico, Central and South America. André Mertens, executive who made the contract, arranged a tour which begins in the Spring of 1943 and includes a minimum of twenty concerts, bringing the artist back to the United States in September for her regular season here. All arrangements are in charge of Ernesto de Quesada, Latin American representative of Columbia Concerts, Inc.

Bartlett Joining Marines

Michael Bartlett, tenor, is joining the United States Marine Corps as a first lieutenant.

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FALL MUSIC FESTIVAL GIVEN IN FORT WORTH

Annual Event at Texas Christian University Presents Three Mozart Programs

FORT WORTH, TEX., Jan. 5.—The third Annual Fall Music Festival was given at Texas Christian University on Dec. 13, 14 and 16. All three programs were devoted to the music of Mozart. Under the direction of T. Smith McCorkle, Dean of the Fine Arts Department, with the assistance of William J. Marsh, director of the Choral Department, this event was a worthy successor to the Mendelssohn Festival of last year. A full symphony, and chorus of 100 voices, with all the members of the music faculty, participated in the festival.

The Mass in C, No. 1, was beautifully sung, with student soloists taking the quartet parts. The soprano solo 'Agnus Dei' was given by Margie Mae Luxa. The Monday program was marked by a delightful reading of the Sonata for two pianos in D by Katherine Bailey, and Marian Martin of the piano department. The last program presented the mixed chorus, and orchestra in the Gloria from the Twelfth Mass, bringing the festival to a triumphant conclusion.

The activities for the Spring season as planned include a Haydn Festival for April. The Fall Festival as scheduled will consist of three programs devoted to the works of Franz Schubert.

W. J. M.

Wittgenstein to Play Janacek Concerto

A Concerto for piano for the left hand, by Leos Janacek, will be performed by Paul Wittgenstein next season. The score was given to Mr. Wittgenstein by Rudolf Firkusny, Czech pianist, who is now in this country. Mr. Firkusny is in possession of the only existing copy of the work which was written by Janacek for a friend but never performed. The scoring is very singular in character, being for two flutes, two trumpets, three trombones and tuba. All the Janacek compositions are property of the Masaryk University in Brno, Czechoslovakia. Mr. Firkusny has given Mr. Wittgenstein permission to perform the piece but all royalties will be paid into a special trust fund to be turned over to the Masaryk University after the liberation of Czechoslovakia.

Horowitz Lists Orchestral Dates

Valdimir Horowitz is scheduled for six appearances with the Los Angeles Philharmonic immediately following his Carnegie Hall recital on March 2. He will play with the orchestra in Pasadena, San Diego, Santa Barbara, Claremont and Los Angeles. Mr. Horowitz also is to be one of the soloists with the Philadelphia Orchestra at the Ann Arbor Festival in May.

Cara Verson Makes Recital Tour

Cara Verson, pianist, is making a concert tour during January and February with appearances in Minnesota, Wisconsin, Ohio, Tennessee and Louisiana. Mme. Verson's program will be devoted to modern compositions. She is also scheduled for informal lecture recitals.

Musical Art Quartet to Play

The Musical Art Quartet will play at the thirty-eighth anniversary concert of the Institute of Musical Art

of the Juilliard School of Music on Jan. 16. Sascha Jacobsen, first violinist of the quartet is a graduate of the Institute. The program will include quartets by Mozart, Piston and Beethoven.

OPERA GUILD PLANS TABLOID 'CARMEN'

Djanel, Albanese and Two Soldiers to Sing Leads at Gala Benefit—Special Scenery Made

A tabloid version of Bizet's 'Carmen', with Lily Djanel in the title role, Licia Albanese as Micaela and a group of soldiers from Fort Hancock, N. J., singing the male roles, including Corp. John Harrold, son of the late Orville Harrold, and musical director of Fort Hancock, as Don José will be given at the Waldorf-Astoria on Jan. 19. Escamillo will be sung by Private Carl Denny, former professional singer of popular songs. The performance will be under the sponsorship of the Metropolitan Opera Guild.

Special scenery has been designed by Richard Rychtarik and the production will be directed by Dr. Herbert Graf. Participating will be a chorus of thirty-five members and a band which will play the 'Carmen' Overture and a synthesis of music from the opera under Wilfred Pelletier. A Ballet Corps from the Lola Bravo dancers will appear and Mrs. Florence Fair will act as narrator. Proceeds will go to the United Forces Opera Fund. The event will be the principal feature of a dinner and entertainment.

First Piano Quartet on Tour

The First Piano Quartet, radio and concert ensemble, recently began an Eastern concert tour including Baltimore, Washington, Atlantic City, New London and Rochester. In Rochester they appeared with the Rochester Philharmonic.

Busy Schedule Filled By Ernest McChesney

Tenor Appears in Recital and as Soloist in Oratorio and Choral Performances

Ernest McChesney, tenor, has been fulfilling a full list of recital and concert engagements this season, appearing on Dec. 20 in St. Paul as guest artist in the Christmas Choral Pageant presented with orchestra and a chorus of 3,000 voices, sponsored by the St. Paul Dispatch.



Ernest McChesney

He was heard in the 'Messiah' with the New London Oratorio Society at Connecticut College on Dec. 13, and in Haydn's 'Creation' with the Chattanooga Civic Chorus, conducted by J. Oscar Miller, in Chattanooga, Tenn., on Dec. 9.

He gave a recital at the Charminade Club in Yonkers on Dec. 1. In November he sang excerpts from Erich Korngold's new opera, 'Katrin', with the composer at the piano, at a Morning Musical in the Waldorf-Astoria Hotel.

Diller-Quaile School Opens New Department

The Diller-Quaile School of Music, Inc., announces the opening of a new department for the study of violin and viola under the personal direction of Samuel Gardner assisted by Helen Doyle Durrell. The program includes junior and senior departments, ensemble division for professional and amateur groups, and a thirty-hour course of illustrated lectures on the Pedagogy of Violin Teaching Methods and Materials.

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page 33

Unity of Style with the Music in Operatic Staging

(Continued from page 6)

it is true that the language of Shakespeare includes much that would never enter into twentieth century conversation, and hence would have an archaic ring in a modern dress performance that certainly would not add to theatrical illusion or conviction, this could be shrugged away much more readily than the very positive "period" associations of many operatic scores. Eighteenth century musical phraseology is as definitely of its time as white wigs and knee breeches. No composer of today uses that phraseology except in imitation of the eighteenth century. To be "modern" stylistically, music must be as different in idiom from that of Handel, Mozart or Gluck as the furniture of today is different from the furniture of the baroque, the rococo or the "gallant" eras in art.

Jangling the Syntheses

If, as seems to be agreed, opera is indeed a synthesis of the arts—though one in which the various factors are by no means on a parity, one with another—a clash of period in the styles of the various elements is certainly bad art. It may be sensational or provocative, and thus may momentarily freshen jaded spirits, but it must then be regarded as merely one of the tricks of the trade; something that is here today and gone tomorrow, and while it can be accepted for what it is worth in its ephemeral sphere, it cannot be regarded as either a norm for good staging or a means of correcting bad staging. It is primarily something of novelty for novelty's sake and need not be frowned upon by those who are ready to accept the transient as merely the transient or the experimental as just that and nothing more. If it were to be embarked upon seriously and generally as the one way of bringing opera closer to the people, then there would be reason to take up the cudgels against it.

Much of the inaccurate costuming in opera is something of carelessness, ignorance or accident, rather than willful disregard of time and place. Certainly some of it is of little importance. Only a very few of the most finicky in any audience are apt to be disturbed by the ordinary slips and jumbings of decades, even of quarter centuries, in standard works of the repertoire: par-

ticularly since it is well enough understood that many operatic artists supply their own costumes and the ones they happen to possess have been designed at different times in different cities for differing productions. But when, for the sake of doing something different, a revival of one of these standard works—or the first performance of a novelty—is provided with a garish or sensational or historically false investiture which brings about an inevitable clash with the style of the music and the intentions of the man who wrote it, there can be no escaping the conclusion that an insensitive theatricality has been substituted for purely art considerations. Opera is a form of theatrical entertainment, but it is also a form of the musical art and any production of opera that sacrifices art for entertainment—provided, of course, that the music occupies its ordinary dominating place—is a bad production.

The notion that a new production must be different in its essentials is a mischievous one held by most scenic designers and many stage directors. It, too, is part of the virtuosity complex. The work must be "interpreted" visually, it would seem, as well as for the ear. Merely to do what has been done before is to fail to supply that "interpretation", according to this egoistic point of view, even though it may be done better and with a more convincing artistry. Here and there the equivalent is to be found in musical interpretation. But a controlling ambition to be different at all costs is not commonly regarded as a badge of the truest artists, whether they are conductors, violinists, pianists, singers or of any other interpretative persuasion. Some of our most eminent conductors have made it a point to go to original scores so as to make certain that they were not straying from the composer's intentions. Very small matters—a chord, a dotted note, a rest—have been the cause of considerable research on their part, not for the sake of being "different", but of being correct.

One wonders how many scene designers endeavor to ascertain just how an opera was mounted when it was new and when the composer and the librettist may have been consulted about its settings. This writer has seen abroad the original drawings for certain works by Mozart and others

that were made for the first (or other early) performances, and in some instances they were superior to anything of his own experience in attending performances in this country or in Europe. The art of scenic design is an old one. At about the time opera was being born it enlisted the services of painters of no mean repute. By the time of Mozart it had embraced about all that imagination and technique could bring to it. There can be no reason to scorn, for instance, the settings that were designed for the first 'Magic Flute'. They represented for the scene designer at least a fairish parallel for Mozart's music—if not in sheer genius, at least in theatrical craft. So far as this commentator is concerned, he would consider it a clever and at the same time an artistic stroke if an opera house of our times were to duplicate those settings. This is not to argue that the original is always the best; but there can be logic in the contention that the original is less likely to present a disaffecting conflict of styles when considered in connection with the prime essential, which is the music.

The Issue of Stylization

Stylization is less talked about today than it was twenty years ago. Of itself, it is neither a good nor a bad style. It can be good or bad in relation to the work that is stylized. An opera by Verdi or a music drama by Wagner is almost certain to lose conviction if treated in other than a straightforward manner, with strict attention to the stage directions that were devised at the time the works were written or first produced. Wagner was his own stage director to such an extent that the producer must conform to his dictates (save for some mechanical complications) or become a saboteur. Anything that runs contrary to those directions is virtually certain to misfire. To stylize a work like 'Tristan' or 'Meistersinger' is to vitiate it or to become annoyingly art-art. But Ravel's 'L'Heure Espagnole' can be stylized and its charm enhanced, primarily because the entire scheme is that of satirical fantasy. In the revival of a Handel opera such as 'Giulio Cesare', stylization may be something of unity with the music and the art concepts behind the original writing. This is not really an opera of Romans and Egyptians. It is a baroque picturization, in which the early eighteenth century way of looking upon the ancients is stronger than anything pertaining to the ancients themselves. Consequently, to stage 'Cesare' as it was staged in 1724, with Cleopatra and Cornelia wearing high wigs and court dresses of that time, and Caesar the plumes and ornaments that suggest the pomp and flourish of the Hanoverians, is to enable Handel's

"big-wig" to state its case in its most prideful manner.

Enough has already been said in this series of articles of the harm done by clowning and parody in the treatment of works that were written to be listened to, not laughed at in such a manner as to obscure the music. But certain excessively "serious" expedients, such as the dimming and brightening of the lights to express emotional moods, can be equally fantastic and unsound as "theater". When this is done with the idea that the lights are conjointly expressing what the music is communicating, the idea is about as far-fetched and childish as it would be for the characters to change their attire whenever the music went from grave to gay, or the other way around.

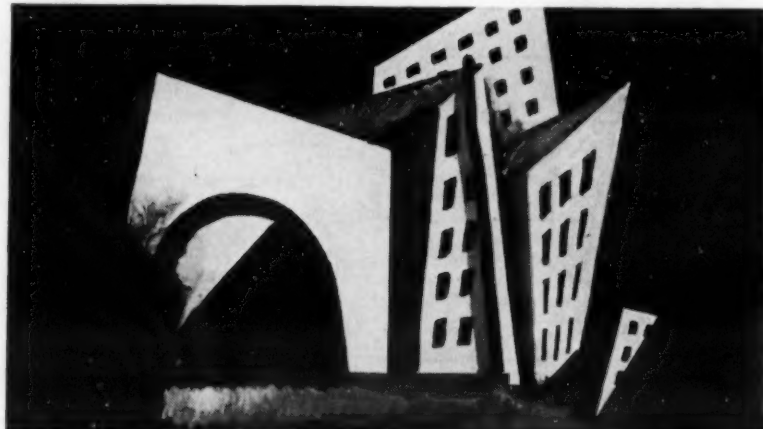
Long-held poses, whether by the principals or secondary figures, present a similar strain on ordinary artistic credulity. The attempt to convert members of an operatic chorus into the semblance of Greek statuary of friezes invariably smacks of artiness and false show. So does the clustering of the stage personages on interminable arrays of steps, one leg up and one leg down—a wearisome idea that this country imported from Central Europe along with some of the stage technicians who had been active in the era of grotesquerie that prevailed there after the last war. Opera is more romantic than realistic; but it does require a kind of logic as well as imagination. It must be plausible, even though it cannot be true. To convert 'Don Giovanni' or 'Nozze di Figaro' into commedia dell'arte is to belie the plausible and bury deeper the true.

Mostly Acceptable Routine

So much for the more common mistakes of virtuoso stage direction. They are by no means omnipresent. Indeed, it is only fair to regard them as the exceptions to the rule. That rule is the rule of acceptable routine, most of it not overly imaginative, but free of disturbing insufficiencies. That much of it could be improved need not be disputed. But the conventions and traditions are not in themselves such black marks upon the continuing record of opera as an artistic institution as many men of the spoken theater would have us believe. They are the result of a winnowing out process—they have survived by virtue of the principle of trial and error—they are what centuries of operatic production have shown actually work out best in conjunction with the singing and playing of an operatic score. There is good, bad and indifferent staging in opera, as there is good, bad and indifferent singing and playing, but the institution has not retained its glamor through deliberately avoiding the good and exalting the bad.



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Larry Gordon

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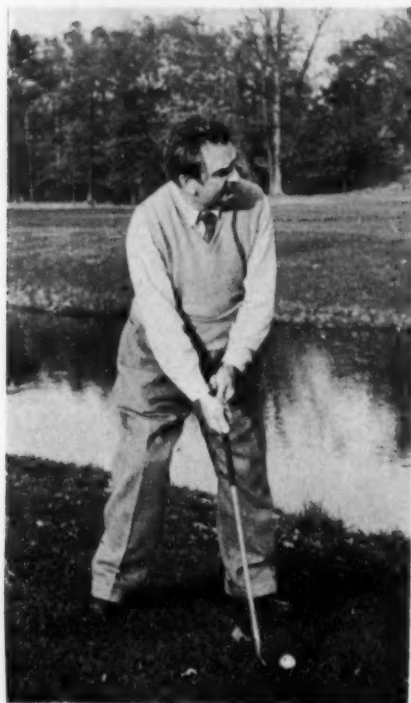


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WITH THE ARMY AT FORT MEADE, MD.
Surrounded by Soldiers, Carroll Glenn and Reginald Stewart Chat After Their Concert with the Baltimore Symphony at the Camp



THE LAST ROUND
Carlo Edwards, Conductor and Coach, Takes a Final Fling at Golf for the Season



Drucker-Hilbert

HONORING AN OCTOGENARIAN
At a Gathering in the New York College of Music in Honor of a Famous Pianist Are (Left to Right) Dr. Jacob Weinberg, Composer; Carl Hein, Director of the College; Mrs. Moriz Rosenthal, Moriz Rosenthal, Arved Kurtz, Violinist, and (in the Background) Hans Letz, Violinist



A HOME THRUST

Sir Thomas Beecham (Center), Guest Conductor of the Brooklyn Symphony, Makes a Point in Favor of the Orchestra. With Him Are (Right) Robert Alfred Shaw, Trustee of the Brooklyn Institute of Arts and Sciences, and (Left) Miles Kastendieck, Music Critic of the Brooklyn 'Daily Eagle', Who Attended a Reception in Sir Thomas's Honor

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